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NEW ACADEMY PRESIDENT.

At the last meeting of the Council of the National Academy, John W. Alexander, president for six terms, announced that he would not be again a candidate to succeed himself at the coming annual election in late April.

It will be recalled that at last year's meeting several votes were cast for other Academicians, notably the present secretary Harry Watrous, and Howard Russell Butler, and it is known that there has been a growing feeling that Mr. Alexander should retire.

The names most prominently mentioned in the studios and among the Academicians and Associates for the successor to Mr. Alexander are those of Harry Watrous, who, it is felt, deserves the Presidency from his long and faithful service as Secretary and his devotion to the Academy's interests, Howard Russell Butler, Herbert Adams, the sculptor, and E. H. Blashfield. It is said that Messrs. Adams and Blashfield may not wish to be candidates, and it is also reported that Mr. Butler is favorable to Mr. Watrous. There are those who favor Watrous for one term as President, at least, in recognition of his services, with Butler to succeed him another year.

ART APPRAISAL QUESTIONED.

The State Controller has made a second appeal from the transfer tax appraisal of the large estate left by Edwin Hawley, the deceased railroad president, in which it is stated that in the art belongings of Mr. Hawley, there were several items "greatly underestimated in value by the appraiser," whose name is not given. A careful examination of these claimed underestimates as published, would not seem to exactly bear out the contention of the appeal, and it would appear as if the appraiser, if his report is correctly quoted, was rather generous than otherwise, and over, rather than underestimated several of the items. For example, the appraiser placed a bronze statue by Gerome of "Caesar Crossing the Rubicon," at \$1,000, which the appeal says "should be worth \$3,500." Hardly, especially if this is a reproduction or replica, as is likely, of the original. The appeal claims that an oil by D. M. Cooper, entitled "The Flaming Arrow," was "undervalued by the appraiser at \$1,000 and is worth \$2,500." As a matter of fact the picture, which is by an artist almost unknown in this country, would not probably bring over \$250 at an auction, the recognized standard of value. The 12 watercolors, appraised at \$150 are said to be worth \$1,200. This depends entirely upon what the watercolors are, and by what painter.

The portrait of the late Collis P. Huntington by the late Francis Lathrop, appraised at \$1,000, it is claimed, is worth \$4,000. Mr. Lathrop may very well have made this charge for the portrait, but unless some member of Mr. Huntington's family wants it, or it might be desired by some public institution in California, it would not likely bring \$300 at auction (Vide the prices obtained for Mr. Lathrop's pictures and sketches at the sale of his effects last year).

A Persian silk rug, appraised at \$9,000, is said to be worth \$11,500. Possibly, but there are few Persian rugs worth the latter sum, and as has been explained, the appraiser seems to have been so fair on the other items, he is not likely to have gone far wrong on this.

MORE TIME FOR MORGAN ESTATE.

William Boardman, Deputy State Controller, has announced that although the time for the collection of the inheritance tax on the J. P. Morgan estate expires on Mar. 31, there will probably be an extension of time, in view of the fact that \$2,500,000 in tax has already been paid.

At the office of J. P. Morgan & Co. it was affirmed that no statement would be issued for the present regarding the disposition of the collections in the Metropolitan Museum that have not been sold. It is reported that the miniatures and French furniture are to be disposed of and possibly some of the important paintings.

REMBRANDT FOR MET'N MUSEUM?

The late Theodore Davis, the Egyptologist, who died at Miami, Fla., last week and who was a resident of Newport, R. I., left, among other art properties the picture entitled "The Sibyl," attributed to Rembrandt and reproduced on this page.

There is some curiosity expressed in art circles as to the disposition of this important canvas, and as to the chances of its going to the Metropolitan Museum, to which Institution Mr. Davis has loaned the major part of his collection of Egyptian antiquities for some years past.

"The Sibyl" has a well-known history. It was originally in the Lambert collection of London, and was purchased by Mr. Charles Sedelmeyer and remained in his Paris galleries for some time. It finally came to the Blakeslee Galleries in this city, and was sold to Mr. Davis by Mr. Blakeslee about six years ago. It figured in the Hudson-Fulton exhibition at the Metropolitan Museum.

ART TO AID SUFFRAGE.

It is a fortunate thing for the woman suffrage movement in this city, at least, that it has so ardent a supporter as Mrs. Henry O. Havemeyer, widow of the late sugar king, and who inherited his remarkable collection of pictures—one of the most valuable in the country. Mrs. Havemeyer has already shown her desire to aid the suffrage cause by loaning some of the most famous paintings in her collection, to an exhibition in aid of the suffrage cause fund, at the Knoedler Galleries, two seasons ago, but at that time made her loans anonymous. She now comes forward, not only to loan the former pictures, and others even more notable, in her collections to an exhibition of old masters and of works by Mary Cassatt and Degas to be held at the Knoedler Galleries in aid of woman suffrage course, April 7-24 next, but has agreed to make an address on the opening day of the exhibition at which time an admission of \$5 will be charged.

ANOTHER "EXPERT" BATTLE.

When the AMERICAN ART NEWS published in its issue of January 9 last, a reproduction of a picture entitled "The Young Samson," attributed to Rembrandt, on its first page with the exclusive story on the same page, that the picture had been sold to a wealthy patroness of art in Boston, who afterwards proved to be Mrs. Robert D. Evans, the publication was made with the knowledge that the picture in question had been endorsed and in writing, by no less authorities than Drs. Bode, de Groot, Friedlander and Valentiner.

Some three weeks after this publication the AMERICAN ART NEWS received a communication from Dr. Bredius, at The Hague, giving as his opinion, that the "Young Samson" was a portrait of Ferdinand Bol by himself, and that he had so pronounced it in the Kunst-Chronik of September-October, 1914.

As there have been several controversies between Drs. Bode and Bredius during the past 10 years, over the attributions of pictures to Rembrandt, the ART NEWS did not feel inclined to comment on the matter.

In the March number of the Burlington Magazine, however, just received, Mr. Lionel Cust, the English art "expert," takes up the matter, and states that on his presentation of the facts, the ART NEWS would doubtless disclaim responsibility for statements which can be proved to be incorrect. The ART NEWS, while still not committing itself to any side in this controversy, or battle of "experts," feels constrained to publish Mr. Cust's article, as follows:

The So-Called "Young Samson."

"Our attention has been drawn to the publication in the AMERICAN ART NEWS for Jan. 9, 1915, of a portrait called 'Young Samson, by Rembrandt,' recently purchased by Mrs. Robert D. Evans. It was reported to have been presented to the Boston Museum, but this has been contradicted. The notice accompanying the illustration states correctly that this painting was for some time on sale at the Sedelmeyer Galleries, in Paris. It contains a further statement that: 'It came from the Hope collection of London to Mr. Sedelmeyer, is endorsed by Drs. Bode, De Groot, Friedlander and Valentiner, and is to be reproduced as a frontispiece in Dr. Bode's forthcoming ninth volume of his work on Rembrandt and his paintings.'

"As we are well informed of the true history of this painting, we must offer a correction, since our contemporary, the AMERICAN ART NEWS, would, no doubt, disclaim responsibility for statements which can be proved to be incorrect. This large painting of a young man in Oriental dress did not come from the Hope collection. It was originally in the possession of Philip Metcalfe, the friend and executor of Sir Joshua Reynolds, and was believed to be by Rembrandt. It remained in the possession of the Metcalfe family in Suffolk until a few years ago, when it was offered for sale. It was examined both in Suffolk and London, where it was sent in 1909 for cleaning, by several experts, including Dr. Bredius, who, without hesitation, pronounced it to be a portrait of Ferdinand Bol by himself. The result was, that the picture, when offered for sale at Christie's, fetched only a moderate price, hardly adequate even for a fine portrait by Bol. We are now informed by Dr. Bredius that he has published his opinion in the 'Kunstchronik' for September-October, 1914, which publication has not reached us yet in London, owing to the war, but we are able to reproduce for comparison (A) this so-called 'Young Samson,' at Boston—though we cannot repeat the revised attribution to Rembrandt—(B) the interesting portrait of Ferdinand Bol by himself in the Taft collection at Cincinnati, and (C) the inferior version in the Brunswick Gallery. This Brunswick painting is accepted by Dr. Bode as a work by Rembrandt and is included by Dr. Valentiner in the 'Klassike Kunst,' Volume II, Page 34, as a portrait of Rembrandt by himself." Lionel Cust.



THE SIBYL
Rembrandt

Owned by the late Theodore M. Davis of Newport, R. I., and which may go to the Metropolitan Museum

DAVIS MUSEUM BEQUEST.

Theodore M. Davis, the American Egyptologist who died recently at Miami, Fla., has willed to the Metropolitan Museum, his collection.

Mr. Davis' picture collection is very valuable. One of his pictures, "The Sibyl," reproduced in this page, which Rembrandt painted in 1667 and for which Mr. Davis paid \$75,000 in 1905. During his exploration of ancient Egyptian burial places Mr. Davis came upon many valuable archaeological specimens. Until last year he maintained a bungalow at Luxor on the Nile.

Mr. Davis' most notable collections were gathered in 1905 and 1907. In 1905, using 150 excavators at his own expense, he dug in the Valley of the Kings of Thebes and discovered the tombs of the parents of Queen Tii, consort of Amenhotep III. and mother of the more celebrated "Heretic King," Amenhoten.

The exhibition is being arranged by a committee of women interested in the suffrage cause, and an admission fee of \$1 for the cause, will be charged at all times, other than on the private view on the following day. Tickets will be distributed among art students by Messrs. John Alexander, Ben Foster and Edward Robinson for the purpose of art education, the said tickets to be paid for by persons wishing to benefit the suffrage cause as also that of art education.

In addition to the works by Miss Cassatt and Degas from her collection, Mrs. Havemeyer will loan her famous Rembrandt, "The Gilder," and other notable canvases, and from other private collections, notably that of Mr. P. A. B. Widener, will come such canvases as Mr. Widener's famous Vermeer, "Woman Weighing Pearls," the "Two Ladies and Gentlemen in an Interior," by Pieter de Hoogh, etc.

THE SPRING ACADEMY.

Again the Spring Academy—the ninetieth annual exhibition of the veteran organization, which, following the "Vernissage" and reception of yesterday morning and afternoon respectively, opens to the public today in the Fine Arts Galleries in West 57 St., to remain as an art Mecca for New Yorkers and visitors through April 25.

This year, and for the first time, the exhibition is to be free to the public every week day and evening and on Sunday afternoons, and it is to be hoped that this democratic move on the part of the old organization will be appreciated, and that the galleries will be filled with visitors as never before. And they should be, for there is not a man, woman or child in this town and vicinity—no "stranger within the gates" of the Metropolis who will not be interested and benefited by an inspection of the unprecedentedly good array of works which make up the exhibition—undoubtedly the strongest and best in the Academy's history.

There are 322 oils and 30 sculptures in this year's display, a total of 352 works—exclusive of the Miniature Society's showing, which must be left to another day for notice—as against 396 works shown last year—and these comfortably fill and do not crowd the walls and floor space of the Vanderbilt, Centre and South Galleries and the Academy Room. The oils are hung in two lines, are well spaced and skillfully placed. Indeed the Hanging Committee, composed of Herbert L. Aitken, Howard Russell Butler and Charles Bittinger has done its work exceedingly well and deserves high praise. Seen in the brilliant sunlight of these early Spring days, the pictures, so well and harmoniously hung, appear to the greatest advantage, and it would be a capricious critic indeed who this season could follow the old fetish of "Damning the Academy."

The Prize Winners.

The Jury of Awards has also done its work well and there will be little adverse criticism of its findings. To Richard Miller was given the Thomas B. Clarke prize for the best figure composition, for his characteristic clever interpretation of a young woman bending over purple flowers in a garden on a Spring Day—a joyous, high keyed, well painted canvas. The Isaac M. Maynard prize for the best portrait went to the veteran Douglas Volk for his admirable, solidly painted, thoughtful bust portrait of Dr. Felix Adler, which deservedly holds the place of honor in the Vanderbilt Gallery. Joseph T. Pearson, Jr. of Phila., won the Inness medal for the best landscape on his large, simply conceived, truthful landscape with cattle, lit by a pearly roseate sky. To Abbott H. Thayer went the Saltus medal for merit for his finely thought out, strong and impressive "Winged Figure," and to Mary Green Blumenschein, the Julia A. Shaw Memorial of \$300 for the best work by a woman, for

her well colored and effective "Princess and the Frog," which, if somewhat awkward in pose, is a virile canvas.

The three Hallgarten prizes for "the three best pictures," went respectively to Eugene Speicher for his strong solidly painted "Portrait of a Young Woman; Randall Davey for a similar subject, and Robert Nisbet for a large and beautiful summer landscape.

An Effective Display.

As has been said, the exhibition is not only a good one but the best the Academy has yet held. There is a refreshing atmosphere of vitality and energy in every room. While some of the stronger painters are regrettably absent, notably William M. Chase, J. Alden Weir, J. Francis Murphy, the Boston trio of De Camp, Tarbell and Benson, Metcalf, Smedley and others; their places are almost filled by such painters as



PORTRAIT OF YOUNG LADY
Randall Davey
2d Hallgarten Prize Spring Acad. Exhibition

Potthast, Parshall, Hawthorne, Miller, Frieske, Pearson, etc., while such veterans as George Smillie, Beckwith, the lamented Shurtleff, Edward Gav, Henry, et al. are at their best. There is an abundance of good and solid painting and of that undefinable "Quality" which makes an exhibition worth while. What have come to be known as "Star" pictures are not in evidence, for the good and sufficient reason that the average of merit is so high and there are so many superior works that none stand out markedly from their fellows in general.

To sum up, it is an exhibition which permits of the widest latitude of personal opinion and choice, and one which will draw the visitor time and again, to reveal new attractions at each visit.

In the Vanderbilt Gallery.

If one starts one's round in the Vanderbilt Gallery, one will be first attracted by W. H. Singer's blue toned "Salmon River—Norway," a most conscientious piece of landscape painting. Next it hangs A. T. Van Laer's large and clear-aired and truthful "Conn. Winter Landscape" and then comes Randall Davey's Hallgarten prize portrait study in browns of a girl—a strong work. Edward W. Redfield departs happily from his conventional winter landscape, in his large and fine early spring landscape, "Deserted Farm." A contrast in subject and treatment is L. W. Grossman's "Girl with Teacup," a strong character study in greens. A good landscape by George Elmer Browne, "White Birch," a half life size figure work, "Love Line," by Harry Watrous, an unusually large and important Indian subject, a dramatic composition by E. I. Couss, "Rio Grande Cliff Dwellers," a rich, unusually fine landscape by Bolton Jones, "Late Afternoon," with lovely lights, and a large fine composition, "Pack — Monadnock," by Chauncey Ryder, complete a series of superior works.

Sophie M. Brannan has one of the best landscapes in the display in her crystal clear-aired, breezy, beautifully colored "Afternoon," and Robert Nisbet deserved the 3rd Hallgarten prize for his joyous tender hued poetic "Lingering Summer." W. Merritt Post has a strong rich Autumn landscape, and H. B. Snell a characteristic Cornwall harbor scene. Lydia Emmet sends one of her best child's portraits in "Goldfish," and no more can be said for this sympathetic interpreter of childhood. In "Resting Time," E. C. Volkert has a strong cattle piece, William Ritschel again interprets a California coast scene, filled with the wind of Pacific seas that "wind of sunshine and light." There is, as always, fine character expression in W. J. Whittemore's "Windy Day," and the greens in F. M. Bicknell's "May Morning," are tender and true. From Gif-

ford Beal's clever brush comes a stage scene at the Hippodrome, full of life and movement, and James Knox shows a simple compelling winter landscape.

Irving Wiles presents a most charming child's portrait, "Miss Florence Rossin," which runs Lydia Emmet close in truthfulness and technique. Charles H. Davis in "All Hallowe'en" is at his best, a lovely rose flushed sky over a rich landscape.

Other Notable Works.

In his "Twilight Hours," Walter Clark presents a truthful appealing canvas, full of sentiment, as does also Bruce Crane in his "Wining Year" all too suggestive in subject and treatment of J. Francis Murphy. From Robert Spencer come two typical gray toned strong outdoors with buildings and figures, "The Farm" and "The Brook." There is a good Spring landscape from Walter Nettleton, a dramatic splendidly colored canyon picture "Zoroaster Peak," from De Witt Parshall, and a "Sunrise," rich in color, from Jules Turcas. Leonard Ochtman's "Morning Gleam" is as tender and poetic as usual. One of the best, if not the best portrait in the display, is Louisa Betts' full-length, seated presentment of a little girl "Bessie," a stunning work, rich in color, admirable in expression and most truthful and natural in pose. There is a half-length portrait of a woman by George Tera, broadly and strongly painted, and a most captivating, sunny and joyous "Winter Sun," by Jonas Lie. F. J. Waugh sends a large and impressive marine, "The South Atlantic," full of the majesty of the uncharted seas.

A good illustrative canvas "In the Cafe," is by F. Lungren, and W. Granville Smith translates as only he can, "summer and the sun" in "End of the Pier—Bellport. L. I.," one of his best productions. Everett L. Warner's "Snowfall in the Woods" is truthful and poetic to a degree; F. C. Jones in "End of the Story" has a charming interior with figures, and Ballard Williams in "The Broad Valley" has painted a canvas, which, in its strength, quality and convincingness, may well be called an "American Constable."

Mora, Bellows, Rosen.

F. Luis Mora, George Bellows and Charles Rosen, bear off the honors on the east and southeast walls of the Vanderbilt Gallery. Mora shows a large figure composition "In Costume," which, while suggestive of much study of Zuloaga, is still original and a fine piece of painting and character expression. George Bellows shows a Goya-like half-length of a young woman, painted in his late style of broad masses with little shading, but most impressive, and Rosen an "Icebound River," superb in color and effect.

Mention must also be made here of L. H. Meakin's two good landscapes. Cullen Yates' sunny rich "Crisp September";



PORTRAIT OF MRS. COTTON
William Cotton
Spring Academy Exhibition

Arthur T. Hill's gray and pale, truthful "Creeping Surf"; Alphonse Jongers' faithful bust portrait of Major Warran; Camelia Whitehurst's half-length of a girl, "Caroline"; E. W. Redfield's winter landscape, "Ravine and River," and Gustave Wiegand's sober, truthful winter landscape, "Sentinels of the North."

In the Centre Gallery.

The two beach scenes with bathers by Edward Potthast, and Charles W. Hawthorne's stunning figure work, "Spring Morning," dominate the Centre Gallery. Potthast has become, of late, the American Sorolla, in his joyous sunlit, beautifully colored beach scenes, and is at his best in the two shown. Hawthorne has surpassed himself in his "Spring Morning," a virile

performance—admirable in every way, save perhaps that the woman's head is too much in shadow. A small but good example of Howard Russell Butler, "Pulpit Rock Me"; Eugene Speicher's first Hallgarten prize picture, a three-quarter length seated portrait of a woman solidly painted; Hayley Lever's clear-aired moving "Fishermens Quarters," and Randall Davey's three-quarter length, standing presentment, fine in color and expression, "Uncle Dan," as well as De Witt Lockman's charming child's portrait, "Master Bossom," must not be overlooked.

There is also a clever little still life by Dines Carlsen, "worthy son of a worthy sire," a sweet and refined, if not strong, full-length portrait of "Miss Wilder," by William Thorne, and a fine New Hampshire landscape by W. R. Derrick. Henry W. Kenyon sends two exceptionally good small landscapes, and F. De Haven, a large and virile landscape in "Land of Toil."

Other superior works in this gallery are Ivan Olinsky's two portraits "Lone" and "Vera"; W. E. Schofield's masterly winter landscape, "Power House"; A. T. Van Laer's tender "Rainy Morning"; L. Dufner's refined, if not over-strong, portrait, rich in color, "Golden Glow"; Emma Eilers' clear-aired "October Gold"; Carl Rungius' fine conception "Across the Saskatchewan"; L. Seyffert's "Portrait, Mrs. Stimson"; Charles Hopkinson's solidly painted "Portrait, Miss Putnam"; Elizabeth D. Paxton's "Sick Abed," as good as if from her husband's brush; Mary Koote's "Portrait, Miss Seeger"; Albert Rosenthal's fascinating clever presentments of a Paris "Midinette"; Carroll Beckwith's breezy, fresh-colored attractive presentment of "Miss Zella Thompson"; Bruce Crane's tender, poetic "Thawing Weather"; Morris Molarsky's fine character study, "My Father," and Gardner Symons' glowing, inspiring "Sunshine of Morning."

Here also are F. A. Church's presentment of three sweet faced girls, "Lilies"; George H. Smillie's landscape, rich and true, "Day of Glorious Clouds"; Harry Watrous' charming figure work, a model taking her ease, with its apposite title, "Who Cares?"; William S. Robinson's warm hazy and lovely "September"; Albert Lucas' poetic, tender "Moonrise after Storm"; John W. Beatty's good landscape, "Chiltonville," and W. J. Hays' "Late Ploughing."

The oils in the South Gallery and Academy Room, the sculptures, which are few in number, and the miniatures must be left for another notice.

James B. Townsend.

"THE TEN'S" ANNUAL SHOW.

As for 17 years past with the coming of the Spring, the "Ten American Painters" hold their annual exhibition and this year, for the first time, at the Knoedler Galleries, 556 Fifth Ave., through Mar. 27. All of the "Ten" are represented and some 38 works comprise the display, three of which are contributed by Frank W. Benson, seven by Wm. M. Chase, two by Joseph De Camp, three by Thomas W. Dewing, four by Childe Hassam, four by W. L. Metcalf, three each by Robert Reid and Edward Simmons, and two by J. Alden Weir. William M. Chase's seven examples comprise an admirable portrait of former Senator W. A. Clark, two small but delightful Venetian subjects lovely in color and sentiment, one of his always

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popular and interesting "Fish" still lifes and a well handled fruit and flower piece.

The three Boston painters, Benson, De Camp and Tarbell attract the usual attention. This year De Camp is represented by a portrait of "Benjamin A. Kimball and 'The Silver Waist'" both typically able works. Edmund C. Tarbell's "Portrait of My Daughter Josephine" with its fresh youthful flesh tones adds great distinction to the exhibition. His "Two Brothers" is a no less notable achievement; Frank W. Benson's "Red and Gold" is a stunning record of a beautiful subject, a young girl with brilliant complexion and dark hair. "The Sunlit Room," a near Tarbell with an interesting effect of softly diffused light, is a thorough success. Thomas W. Dewing's three examples are typically jewel like and lovely in color and interesting in design.

Edward Simmons with his three landscapes can scarcely be said to be adequately represented—good in color and strongly painted, though they are. Robert Reid's "Portrait Impression" of Mrs. Booth Tarkington is a clever piece of character expression, but rather too slight for its fellows in the display. "The Pool" and "Opal" are also clever, but slight impressions. Some of Willard L. Metcalf's work is painted with a broader touch than usual with him. His "Norwegian Cottages" has lovely light and color and "June Day" is as good. Child Hassam's four striking examples compel attention, "The Morning Light," well composed and beautifully lit, is one of the best. "The Sea" has characteristic color and depth.

J. Alden Weir's latest work, "The Sisters," occupies the centre of the North Wall. High in key, with almost too white flesh tones it is an unusual character portrayal, well composed and with rare quality. In his other three examples he is at his best, "Fall Landscape," "In the Summer House" and the "Landmark on the Farm" are all typical, soft in color and painted with much feeling.

The exhibition on the whole has its usual average of merit. There is not a weak work in the entire display, and it possesses that inherent strength and quality that make it, as always, one of the best of the routine annual exhibitions of the year.

L. Merrick.

Salmagundi's Yearly Show.

At the Salmagundi Club's annual exhibition of oil, now on at the club gallery, to Mar. 26 from 2 to 6 and 8 to 10 P. M., Sundays excepted, the Samuel T. Shaw purchase prize of \$500 was won by Howard Giles' effective picture of three girls seated on "Plato's Ledge" and looking offshore. Hobart Nichols took the William T. Evans' prize of \$100 for the best landscape with his admirable "White Mantle" falling in the woods. The excellent "Portrait of Mildred" won for Arthur B. Friedlander the Joseph B. Isidor prize for the best portrait.

One of the most artistic exhibits with a number of figures introduced with much cleverness, is R. Sloan Bredin's "Morning in July—Villa Borghese." Ivan G. Olinsky's "Ione" is an attractive figure of a young woman. William Ritschel has made excellent use of the railroad yards on "A Wintry Day, Weehawken."

A solidly and well-painted "Still Life" is by Eugene E. Speicher. G. Glenn Newell has an attractive cattle piece, "A Sleepy Hollow," and Gardner Symons, a picturesque "Mill Stream." Three good winter scenes are John F. Folinsbee's "Day in February," Everett L. Warner's "Melting Snow," and Ernest David Roth's "Canal in Winter."

"La Vanité," by Warren Davis, shows a graceful nude female. Edward Dufner shows an effective figure of "Dorothea Crocheting" and Robert Vonnoh, a striking male portrait called "Ripe Old Age."

Two works decorated with the mourning purple and the palm are F. K. M. Rehn's "A Tidal Inlet," and Roswell M. Shurtleff's "Whispering Woods," appropriate self memorials of two good painters and Salmagundians departed. Gustave Wiegand has a fine picture of "The Mountain Meadow." By F. Luis Mora there is a spirited study of a native "Tango." Henry Mosler sends a capital figure of a little girl reading and "In Fairyland," Harry Townsend an artistic figure called "Flowers in the Garden" and Joel Nott Allen an excellent little child's portrait called "Jean."

Among others represented are Clarence K. Chatterton, Sheldon Parsons, Leo Mielziner, G. Wright, W. Granville Smith, Paul King, A. T. Schwartz, E. I. Couse, F. W. Hutchison, L. Ochtman, H. S. Hubbell, P. Cornoyer, M. Sandor, C. Basing, G. Cimiotti, Jr., Guy C. Wiggins, C. Rosen, Morgan Colt, Cullen Yates, H. W. Parton, G. M. Bruestle, G. E. Browne, R. Nisbet, A. W. Woelfle, H. L. Hoffman, H. A. Vincent, C. F. Keller, C. J. Blenner, C. Vezin, J. G. Tyler, E. Castello, O. Fehrer, D. Walkley, H. Berlin, G. L. Nelson, W. F. Kline, W. J. Whittemore, G. W. Picknell, E. Greacen and W. M. Post.

Famous Chinese Paintings.

At the well lit and attractive galleries of Loo and Co. of Paris, No. 489 (Société Chinoise Loyer), there is now on exhibition to April 15—in addition to an unusual array of early Chinese potteries and Chinese bronzes and stone sculptures—the famous private collection of old Chinese paintings owned by Mr. L. C. Pang of Shanghai, and which, while well-known to connoisseurs should be seen and studied by all lovers and collectors of early Chinese art.

Most of the paintings have been mentioned in the art histories of China for they are most representative of that country's marvelous early schools and masters of painting.

American art lovers have formed an idea of the exceedingly decorative and tonal beauty of early Chinese painting, through various exhibitions during the past season at the Yamanaka Galleries, and the small but choice displays made by Mr. Bahr at the Montross Galleries, and some few have had the opportunity of studying Mr. Charles Freer's remarkable collection of these works in his beautiful private Museum in Detroit. To these favored persons this exhibition will be a new delight.

and on horseback, and there is a "Bedouin with Horse," an "African Steed" alone, as well as "An Elephant" and two capital pairs of Samoyede dogs. A lamb queries, "How Can You Eat Me." The paintings, some of which have appeared before, are of the Princess Marquisé Casati, Miss Margaret Abercrombie and Mr. Christian Brington. Mr. A. F. Wilding and three women are the subjects of the drawings.

Oils by H. L. Hildebrandt.

There are shown at the Folsom Galleries, 396 Fifth Ave., to Mar. 25, sixteen oils by Howard Logan Hildebrandt, a painter with a direct, vigorous and attractive method, and a good color sense. In such works, landscapes with figures, as "By the Brook," "In the Woods" and "Arranging Flowers," there is a partly impressionist manner, which is not evident in the well-individualized and striking portraits of Theodore K. Pembroke and D. Putnam Brinley and of Mrs. Howard L. Hildebrandt, Mrs. Benjamin A. Morton, Miss Elizabeth Thayer and Miss Eugenie Shaw.

Most attractive and painted in the Sargent vein, is the portrait of the young sisters, "Adelaide and Lois Mitchell." Two excel-



LINGERING SUMMER

Robert H. Nisbet

3rd Hallgarten Prize, Spring Academy Exhibition

Here, for example, is the spirited "Horse in Training," by Han Kong (Tang); the striking "Study of a Lion" (a Chinese Rosa Bonheur), by Wang Tan Chij (Five Dynasties); the impressive dramatic "Snow Scene on Mount Ohi," by Kuo Hsi (Sung); the truthful and amusing "Cat and Kitten," by Wu Tsung Sye (Sung); the splendid landscape with its fine sky line and distance "Music by the Mountain Stream," by Chu Hsian (Sung); that remarkable expression of character "Taoist Teacher and Pupil," by Ma Yuen (Sung); the stirring outdoors, through which the wind blows "Wild Geese on the River," by Teui Pei (Sung), and the virile portrait of the "Hermit Tao Zing Tsi," by Chao Mung Fu (Yuan).

These are perhaps the best and most effective of the paintings shown but all are so good and unusual in merit as to deserve wide attention.

Sculptures by Prince Troubetskoy.

Prince Paul Troubetskoy has, like the American sculptors, now showing at Macbeth's, been caught in the swirl of the dance. To be sure his statuette of Lady Constance Richardson, gyrating, with hardly a stitch of clothing about her, has been for some time familiar, but that piece, with other similar subjects, make the dance a feature at the little exhibition of his smaller work in sculpture, with some paintings and drawings, now on at the Reinhardt Galleries, 565 Fifth Ave., through March 27.

There is to be seen Mlle. Anna Pavlova in three poses, seated with the air of a queen, standing with a very coquettish gesture and giving a back kick that sends her skirts swirling like the petals of a chrysanthemum.

Another artistic figure of the dance is furnished by Mrs. Vernon Castle in a moment of repose. The subject from the social side is seen in the figures of Mrs. Frederick Lewisohn, Mrs. Paul L. Reinhardt, Princess Paul Troubetskoy, Mrs. Crane, "A Lady," who rests her chin on her hand, and Mr. Thomas F. Ryan. Tolstoi reappears in bust

lent portraits of young people are those of "Margaret Denison" and "Lyman Hartley." Other examples are "Color Arrangement," in which a yellow dress and grapes and oranges figure, "Girl with a Muff," "Tangiers Merchant" and a well-realized female reclining "Nude."

Early English Portraits at Ehrich's.

A small but interesting exhibition of oils by the early English masters, Gainsborough, Reynolds and Raeburn will open at the Ehrich Galleries on Monday next, March 22nd, to remain through April 17th. There are four portraits marked Gainsborough, one a bust of William Provis, very impressive and characteristic, and three delightful small ovals of Mr. and Mrs. and Miss Nash, with a small landscape.

Of the four pictures marked Reynolds, the most striking is a lovely oval bust portrait of Mrs. James Collier Dawkins. There are two of the many self portraits and the amusing caricature representing Sheridan, Johnson, Boswell and Reynolds.

The most distinguished portraits of the show are the half-length presentments of "Lady Inglis" and "Mrs. Archibald Todd, of Drygange," by Raeburn, the former an unusually fine example. There is also a three-quarter length seated portrait of Mr. Fairlie.

Jewelry at the Ehrich Galleries.

An interesting collection of unusual jewelry by Mrs. William H. Klapp and executed under her direction, is displayed at the Ehrich Galleries, 707 Fifth Avenue, to Mar. 27, inclusive. The objects are notable for taste of design and beauty of execution, the color of the gold used being also very rich. An object of much interest is a platinum and brilliant decorated crystal basket neck pendant, in which fruits are sculptured out of gems of suitable colors. There is also a very handsome corsage piece of Oriental design and an enameled eyeglass case with a French XVII century scene. Classic subjects appear in many of the intaglios.

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In Holland and Elsewhere.

The beauties of color and the clear air to be found in that exceptionally picturesque town, sometimes called "Bruges la Morte," are eloquently set forth by Ossip L. Linde, who is showing a score, and one of his oils at C. S. Pietro's studio, 630 Fifth Ave. Mr. Linde is a strong painter and a fine colorist and has found attractive subjects near his Westport, Conn., home as well as abroad, where he painted in addition to his scenes in the present war zone, some Italian views.

At the Little Gallery.

The Little Gallery at No. 15 E. 40 St., is now holding an extremely good and unusual exhibition of enamels by American artists.

The work of Miss Elizabeth Copeland is delightful, and shows a primitive feeling, whereas the decorative panels by Mr. Frank Gardner Hale, and the copper boxes with brilliantly colored peacocks by Mr. Frank Marshall, are painted on and are more modern in tendency.

Metropolitan Museum Accessions.

At the usual monthly press view at the Museum on Tuesday, there were few new objects displayed in the room of recent accessions. These included a recent gift of thirty-two pieces of ancient Korean porcelain from Mr. Samuel T. Peters, which are of exceptional interest and value. With the beauty of these wares, the Museum bulletin reminds the public it became well acquainted at the loan exhibition organized, in this city last autumn by the Japan Society. Three other objects were examples of American XVIII century furniture, recently purchased by the Museum, highboy and lowboy cabinets from Phila. and a secretary from Rhode Island. The bulletin contains a section of an article by Herbert P. Horne on "The Last Communion of St. Jerome," in the Altman collection, a cut of which furnishes the frontispiece.

COTTIER RECEIVERS REPORT.

The old house of Cottier & Co. has, to the regret of N. Y. art lovers, ceased to exist. Its galleries at No. 718 Fifth Ave., have been given up and every furnishing and appointment and the few remaining pictures in stock were sold at auction at the Anderson Galleries last week, as told elsewhere. The receivers, who are Messrs. Percival Wiles and Walter P. Fearon have reported to the courts that they have disposed of \$26,810 of art works since the firm filed its voluntary petition of bankruptcy last January. They report that Mr. Jacob H. Schiff paid \$500 for an example of the early Dutch master, Cornelius J. Van Ceulen, "The Advocate." Mrs. Geo. C. Bliss, \$120 for two Barye bronzes, "Rabbits with Raised and Lowered Ears," and Gimpel & Wildenstein, \$5,000 for a half interest in an old picture by Bartolomeo Veneto.

OLD MASTERS FOR TOLEDO.

To the collection of Mr. John M. Willys of Toledo, Ohio, have recently been added two old paintings, a Romney, ¾ length seated portrait of Lady Ramsay and a Memling "Portrait of a Young Man," the last from the collection of John Edward Taylor, of London. The Romney portrait has a good history, and is said to have been painted in 1786. It remained in the Ramsay House, Edinburgh, until 1807, when it was removed to Bamf, from which place it was sold to the dealers who disposed of it to Mr. Willys. The guessing match in the dailies, usually indulged in on such occasions, as to the price paid for this picture has been played this week, enterprising reporters settling the price as having been about \$250,000. The ART NEWS does not give prices not authenticated.

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Advice as to the placing at public or
private sale of art works of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances, of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

ACADEMY'S NEW PRESIDENT.

The old Academy of Design is to
have a new president—to be chosen at
its coming annual meeting next month,
as is told elsewhere in our columns.
John W. Alexander, who has held the
office for six terms, and who probably
"saw the handwriting on the wall" when
at the last meeting several votes were
cast for other candidates, notably Harry
Watrous and Howard Russell Butler,
has announced that he will not stand
for re-election.

The matter is one of interest and im-
portance, not only to the Academy but
to American art interests in general,
for, after all, the veteran organization
is really the representative art institu-
tion of the United States, and with its
renewed vitality of recent years exerts
wide influence upon the art of the coun-
try. It is the only representative art
organization which conducts its two

annual exhibitions on the broad and
generous plan of no "invited works,"
and to these exhibitions, each and every
artist in the country can send his or her
works with a certainty that they will
be, at least, considered by a competent
jury.

During the long reign of Mr. Alexan-
der, while the Academy's exhibitions
have steadily improved, there has been
no definite result to its efforts to
acquire a permanent home and a build-
ing which shall enable it to give exhibi-
tions of the scope which its prominence
and influence demand, and which shall
be worthy of both the Metropolis and
itself. There has been a growing feel-
ing, not only among the Academicians
and associates, but the general art pub-
lic, that what we have termed the "Al-
exandrian Policy," which may best be
defined as one of "watchful waiting,"
has not tended to bring the Academy
and the city nearer to the desired and
needed home and galleries, and that a
change would be most beneficial to the
institution and the art public. It is also
felt that, with all deference to Mr. Alex-
ander's ability as a graceful and decora-
tive painter, and his skill as an art poli-
tician, that a man of more business ex-
perience or qualifications, might accom-
plish more quickly, at least, the desired
and needed results above alluded to.

Of the members of the Academy who
are most prominently mentioned to suc-
ceed Mr. Alexander, Harry Watrous
for a number of years has been the effi-
cient Secretary of the institution; How-
ard Russell Butler, the able marine
painter, has shown his business energy
and capabilities, not only in virtually or-
ganizing and playing a large part in the
raising of funds for the erection of the
present Fine Arts Building, in which
the Academy holds its exhibitions, but
also in such matters as the enlistment
of Mr. Andrew Carnegie's interest in
the formation of the million dollar lake
for Princeton University, etc. Herbert
Adams is a well-known sculptor, and
E. H. Blashfield, an equally well-
known mural painter.

It is not our province to favor any of
these candidates, or to do more than to
mention their qualifications, but we
hope that the Academy in its counsels
on this most important matter will
take into due consideration both effi-
cient and long service and proved capa-
bilities and qualifications for the post.
It seems to us that under present con-
ditions, the business rather than the
artistic side should weigh most in the
choice of a successor to President Alex-
ander.

CORRESPONDENCE

Brown Burlesques Censorship.

Editor AMERICAN ART NEWS.

Dear Sir:

In your issue of Mar. 13 Mr. Henry Ran-
kin Poore, excited by the improper Mr.
Matisse, announces his desire to go on re-
cord as a prude, and, in that capacity, advo-
cates the protection of the "delicate edge"
of "our growing sons and daughters,"
through a municipally appointed commis-
sion of propriety sharps: "two artists and
two laymen interested in art." Their qualifi-
cation is to consist of "just the straight-
forward ability of detecting a motive beneath
its shell."

It is true Mr. Poore forgets to specify a
method whereby Father Knickerbocker is
to recognize men of this sort of ability, nor
does he give any hint as to how the rest of
us are to be satisfied if the efficiency of their
purity experts—that is, how we are to know
that there really is "a motive beneath its
shell," as distinct from knowing that a com-
missioner says so.

However, this is probably quibbling. No
doubt the idea is, in general, a good one.
In fact, so very much so that the wonder
is why it hasn't been put into operation
long ago. Yes, a bilaterally asymmetrical
commission of whitest souls willing—for a
salary and incidentals—to endanger their
"delicate edge" by speeding up and down
the avenue in a municipal auto—alert and
alive always to nastiness. This, or some-
thing like this, is what this Metropolis
needs. It is what art and artists and the
public interest would thrive under.

When this is arranged, parents of "deli-
cate edge" children may rest easy. For, of
course, as no picture is solely bad, or the
reverse, the purity experts should be re-
quired to give it a ranking, on a numerical
scale. Whereupon it becomes possible for
me to say to my growing offspring: "Roam
freely through the galleries, my infant, but
look at no picture not officially certified as
at least 80% pure." Gradually, however,
with advancing age, the number can be
lowered—until, at maturity, they could stand
anything and even qualify as commissioner.

Jokes aside—so long as human heads
pivot readily on their necks, or eyelids
close easily, or human feet obey—so long as
each one of us can turn his head, or close
his eyes, or walk away—from what offends
him. And this natural and universally pres-
ent power of self-protection is sufficient.

This going to a show and then running
for the police, reminds me of the story of the
maiden ladies whose windows overlooked
a pond frequented by naked boys as a swim-
ming pool. Upon complaint, the officer
drove off these youths who thereupon began
to use a pool much further down. But still
the ladies complained. The officer, looking
into the case, pointed out how very far away
these swimmers were. "Ah, but," cried the
outraged ones, "We've got a spyglass!"

Bolton Brown.

New York, Mar. 16, 1915.

From An Anti-Futurist.

Editor AMERICAN ART NEWS.

Dear Sir:

Apropos of Mr. Poore's letter in your is-
sue of Mar. 13 on Matisse, the enclosed by
Cecil Chesterton is worth publishing.

"I have been somewhat surprised to find
that in a young, strong country like Amer-
ica there is to be found the slightest trace
of that sickly sort of literature and art called
'decadent.' When a country is old and worn
out, then such things as aestheticism and fu-
turism and the rest of the rubbish are more
or less to be expected. But they are not to
be expected in a country that is young and
fresh and healthy.

"That dismal vegetable, the green carna-
tion, long ago withered in England; who
would expect to find it springing up from
the wholesome soil of the United States?"
Anti-Futurist.

N. Y., Mar. 17, 1915.

OBITUARY.

Walter Crane.

Walter Crane the distinguished English
decorative artist and illustrator of children's
and other books died at the opening of the
week in England. He had a wonderful
facility in line and a fine color sense. A
worker in his day with William Morris, he
was a great admirer of Ruskin, was early
influenced by the leaders of the Pre-
Raphaelite School and later by Japanese
art. Besides his illustrative work Mr.
Crane made designs for tiles, stained
glass, plaster relief, wall paper, prints
and potteries. He also painted and wrote
one volume being an account of his intimacy
with Morris and Whistler. A member of
many art societies, he also won many
medals.

Ernest Brown.

The recent death of Mr. Ernest Brown of
the Leicester Galleries, London, came as a
shock to many people who valued him both
as a personal friend and as a connoisseur
of acumen and knowledge. Mr. Brown was
for many years with the Fine Art Society in
Bond St., which he eventually left in order
to co-operate with Messrs. Phillips in the
establishment of the galleries in Green St.

Karl Bossard.

Karl Bossard lately died at Lucerne
Switzerland, aged 68. He was well known
as an artist in goldsmith's work and also
as a collector. His acquisitions of art
works, some 3,000 in number, were auc-
tioned at Munich some years ago.

MONTCLAIR ART MUSEUM.

More than 20,000 persons visited the Mont-
clair Art Museum during its first year.
The treasurer's report for the first year
showed that the expenses for the year ex-
ceeded the income by about \$1,000. The
trustees are trying to make up the deficit by
adding 100 new names to the list of mem-
bers.

An exhibit of thirty-five water colors of
garden scenes by Herbert W. Faulkner is
now on at the museum.

ART DEALER'S AFFAIRS.

"At a sitting recently held for the
public examination of Mr. Alexander
Tooth the accounts showed ranking li-
abilities £9,785 and available assets £116.

"In answer to Mr. E. S. Grey, Official Re-
ceiver, the debtor said from 1881 until No-
vember last he was a partner in the firm of
Arthur Tooth and Sons. In 1900 his capital
in the business amounted to £20,000, and
since 1906 he was entitled to one-third and
his brother to two-thirds of the profits. The
business had branches in New York and
Paris, and until 1906 the profits averaged
£10,000 a year. In 1908 there was a loss of
£18,000 through bad debts incurred in Amer-
ica, and in March, 1914, a firm which had
taken over the New York branch failed, ow-
ing Arthur Tooth and Sons £36,000 for pic-
tures sold.

"Nothing had yet been received in respect
of this debt. His brother brought in £8,000
further capital to meet the loss, and called
upon him to bear his share, but he was un-
able to do so, and the partnership was dis-
solved as from Nov. last his brother tak-
ing over the assets and liabilities. Up to
June, 1914, debtor's drawings were £150 a
month, but they were afterwards reduced.
He was now engaged by his brother as
salesman at a salary of £11 10s a month.

Since 1908 he had lost about £700 a year
by betting on horse racing, and as he was
living up to his income, apart from these
losses, he had borrowed from professional
moneylenders at about 60 per cent. interest.
The firm was absolutely solvent when he
retired from it, and his brother did not know
that he was being pressed for private loans.

The examination was concluded.

—London "Daily Telegraph."

FOR MONUMENT REPAIRS.

At a meeting of members and past mem-
bers of the Municipal Art Commission held
it was decided to act favorably on a request
made by Commissioner of Parks Ward,
that the commission supervise the repairs
on all public monuments. The decision
was made after hearing Mr. Ward. "Arch-
itects and sculptors are constantly disagree-
ing as to the best methods for repairing
public monuments," said he. "I think it wise
that a body like the Municipal Art Com-
mission should supervise repairs." Mr.
Ward offered to furnish the labor and ma-
terials necessary for the work if the Com-
mission lacked the necessary funds.

"TWELVE LANDSCAPISTS" SHOW.

The first exhibition of "Twelve Landscape
Painters" will open at the Macbeth Galleries
on March 30, to continue for three weeks.

The following painters will show groups
of their work: Emil Carlsen, Bruce Crane,
Chas. H. Davis, Daniel Garber, H. H.
Groll, W. L. Lathrop, J. Francis Murphy,
Leonard Ochtman, H. B. Snell, J. Alden
Weir, Carlton Wiggins and F. Ballard
Williams.

WITH THE DEALERS.

Sir Walter Armstrong, the English art
"expert" who arrived here last week is
said to have come over to appraise for the
recovery of insurance the paintings shipped
to Duveen Bros. last November on the
French Line freighter, "Mississippi," and
which were damaged by a fire in the hold
during the voyage.

Mr. W. E. Roberts, the English art writer
and author who recently came here from
London to catalog the early English pic-
tures of Mr. P. A. B. Widener's collection
at Elkins Park, near Phila., having finished
his work, is now in N. Y. for a few days.
Mr. Robert's many friends here will be
grieved to learn of his great loss in the
death at the front with the English army in
Northern France, of his eldest son, the
news of which only reached him by cable
last week.

LACES FOR MUSEUM.

An important collection of antique laces,
formed by Count de Besselièvre of Paris
has been sold to the Brooklyn Museum. The
collection was brought here in early Febru-
ary by Mme. Ann Kellar of Rome. The
collection contains 166 pieces, without a sin-
gle duplicate, and is representative of the
XIV-XVIII centuries. The price paid for
the collection is not given by the Museum.

LONDON LETTER.

London, Mar. 10, 1915.

A supplementary vote of £6,600 for the National Gallery has been made by Parliament to cover the Italian export duty on Sir Henry Layard's collection of pictures, bequeathed on the death of his wife, to the nation. Considering the value of the pictures, the duty has been assessed at an unusually low rate and indeed the Italian Government has shown great courtesy in allowing the collection to be removed from Venice at all. It will be remembered that there are some fine Carpaccios and Bellinis among the collection and although the duty amounted to the above considerable sum, the legacy represents a valuable gain to the nation at large.

The latest addition to London's statuary is the Florence Nightingale Memorial, recently unveiled, without any public ceremony, in Waterloo Place. This has been executed by A. G. Walker and is a very able piece of work. The heroine of the Crimea is represented holding before her the lamp with which she was wont to light her way at night through the soldiers' hospital wards at Scutari, while on the pedestal below are three scenes from her life among patients and nurses. A happy inspiration prompted the authorities to place by the side of the new statue, that of Lord Herbert of Lea, which formerly stood in the War Office Quadrangle. Lord Herbert, was greatly instrumental in enabling Miss Nightingale to carry out her mission, and it is extremely appropriate that the two figures should be shown in proximity.

Through a misunderstanding, I stated in a recent letter that the replica of Rodin's "Burghers of Calais" in the Gardens of the Houses of Parliament, was presented to the nation by the sculptor. The National Art Collections Fund, however, was actually the donor, the work having been purchased by that Fund from Mr. Max Rothschild of the Sackville Gallery in the Summer of 1912. Mr. Rothschild himself acquired it from the collection of the Belgian building contractor, M. Wouters-Dustin, who carried out a number of important architectural undertakings for King Leopold. On his death "The Burghers" changed hands, together with "Le Baiser" and the "St. Jean," which he had also acquired.

"The Twelve" at Colnaghi and Obach's.

One always looks for something of more than common interest in the exhibitions of The Society of Twelve, and that now on at the Galleries of Messrs. Colnaghi & Obach, 144 New Bond St., forms no exception to the rule. It is impossible to express any very ardent enthusiasm for the latest achievements of that revolutionary painter, August John, for there is a deliberately archaic note about his drawings, "Poor Folk" and "The Foster Child," which results in any but aesthetically beautiful effects. Nevertheless his experiments are never lacking in interest, even when they are of a nature that may be called transitional rather than matured, and one returns to them many a time from sheer appreciation of the artistic challenge they convey. A dozen drawings by Walter Sickert exploit, as usual, the sordid side of lower class life and manage to convey the maximum of realism with an apparent minimum of effort. Muirhead Bone's drawings are taken from Italy, his "Portico of the Pantheon, Rome" being singular for the sense of vastness and space which is implied. The names of George Clausen, Sturge Moore and W. Rothenstein are sufficient to indicate the quality of other exhibits, into particulars of which it is impossible to journey in the scope of this letter.

Good Auction Prices.

There was the same tendency to run up prices at the recent sale at Sotheby's of Mr. Herbert Allen's collection of Old Glass, as has been already commented upon, since the war began. A pair of Waterford tapersticks, finely cut, fetched as much as £15.15 and a pair of handsome compotiers of similar type, £13.5. Twelve Georgian wine-glasses, formerly belonging to the late Edward VII, were sold for £6.5, and a single wineglass, engraved "In memory of The Battle of The Boyne," went to the buyer for £3. The sale was extremely well attended, both by dealers and private purchasers. It is understood that no continuous programme has been arranged by Messrs. Sotheby for this season and that the sales are likely to be intermittent.

The Society of Women Artists, now holding a Spring Exhibition at The Suffolk Street Galleries, no longer enjoys the "raison d'être" which it had at its inception. There is no distinction now made in regard to sex by the leading artistic Societies, women's work being accepted for exhibition with exactly the same freedom as applies to that of men. Hence one does not suffer with becoming patience the

rather cloying impression presented by an exclusively feminine exhibition. As, however, the Society acts as a benevolent institution as well as an artistic one, judgment must be tempered with mercy and I will content myself with remarking that the present show has all the defects of its ladylike qualities.

Clever Art Benefit Idea.

A novel feature has been devised for the sale to take place at Christie's this month in aid of the Red Cross Society. A number of prominent artists, including John S. Sargent, Augustus John, Philip Laszlo and Wm. Orpen, are contributing picture-frames containing blank canvases. These carry with them the undertaking that the artist who contributes them will paint thereon the portrait of the purchaser. I do not know with whom the idea originates but it is an excellent one, and is likely to realize more for the Fund than if the artists had contributed work already executed.

The current issue of the "The Year's Art" devotes some interesting pages to the roll of members of the Fine Art Trade, now serving with the Imperial Forces. There is scarcely a single firm of standing which has not contributed generously from its staff. The Agnews have sent as many as 16 men, while several other firms have sent almost as many, in proportion to their numbers. Mr. Ernest Duveen is acting as head of the Red Cross for the British in Paris and Mr. Geoffrey Duveen is with the Antwerp Expeditionary Force; a number

lay the entire blame at the door of current events. The most satisfactory items are contributed by Alfred Hartley, whose aquatints evince more fastidious work than is common to the majority of that exhibited, and by Eugene Bejet who seems to have overcome a great part of that want of harmonious balance which formerly marred his plates. The mezzotints are not on the whole of great merit, lacking in delicacy and definiteness of touch.

L. G. S.

MISS EMMET WINS BOK PRIZE.

Lydia Field Emmet, has won the Edward Bok prize at the current exhibition of the Pa. Academy with her characteristic and charming child's portrait, "Patricia." This prize was offered this year for the first time by Mr. Edward Bok, to be awarded to the picture receiving the most votes by visitors to the exhibition, during the week, Mar. 7-13. More than 10,000 people voted and out of 427 paintings exhibited, 269 were balloted for. The prize is one of \$250, of which \$150 will go to the artist and the remainder to a scholarship in academy schools. On Thursday evening next, Mar. 25, Civic Club Night, another picture will be voted for.

The painting, "O, Ye of Little Faith," by Emil Carlsen, won second place, and the eight other pictures which polled the highest votes are: "Penumbra," by Sergeant Kendall; "Sun-Foam," by Alexander Harrison; "1876," by William M. Paxton; "Portrait: Father and Son," Cecilia Beaux; "Portrait: Mrs. Heckscher and Children," Julian Story; "Girl in Black," by Robert Susan; "His Letter," by Truman E. Fassett, and "Portrait: Maxfield Parrish," by Kenyon Cox.



THE END OF THE STORY

Francis Jones

National Academy Exhibition

of members of the firm of Messrs. James Connell & Sons are with Scottish regiments and several, both of the family and staff of Messrs. Leggett Brothers, are serving their country. In short, "the trade," seems to have done its share nobly in rising to the martial occasion.

A small collection of drawings by George Cruikshank were recently offered for sale at Hodgson's; some were little more than rough sketches on small scraps of paper. The twelve lots fetched in all £63, and the highest price for a single drawing was £13.15.

Art Gifts and Loans.

A gift has been made by Mr. Ernest Renton of King Street to the British Empire Club of an authentic bust of Garibaldi, executed in marble by the Italian sculptor, Napoli, and for many years in the suite of rooms occupied by Garibaldi in Richmond. This relic of the "Liberator" is a fine piece of work and having been executed from life, is of considerable interest.

Prior to their loan to certain Welsh Galleries, a collection of drawings and watercolors by Turner are now shown at the Tate Gallery. These are mostly selected from the artist's early note-books and date from about 1792 to 1802. There are also on view thirty of his body-color studies, done about thirty years later.

No doubt war has a somewhat paralyzing effect upon the creative faculties and it is possibly for this reason that the quality of the present exhibitions of The Royal Society of Painter-Etchers and Engravers is a little disappointing. It is not, however, only in inspiration, but also in technique that fault has to be found with the exhibits, so that it would be unfair to

CHICAGO ARTISTS SECEDE.

According to the Chicago "Tribune," 15 prominent painters and etchers, among whom are Lawton Parker, Alton Skinner Clark, and Karl A. Buehr, have declared war on the Municipal Art League, composed of 400 members, mostly representatives of the leading local women's clubs, and demand the right to elect the jury of awards at the annual exhibition at the Art Institute. These artists have addressed a letter to the trustees of the Institute in which they protest against the custom, practiced for many years, of having the prizes awarded at the annual exhibition of Chicago artists, by the representatives of the women's clubs. They further state that "in their opinion this method is undignified, unjust and farcical, and that prizes given in this manner carry no presumption of merit to the works they are given to, while the neglect of meritorious works by this jury does injustice to the authors as well as to the public." They conclude the letter by announcing their decision to refrain from sending pictures to the said exhibition until the prizes shall be awarded in a rational manner.

By the will of Thomas Biddle, who died Feb. 19 last, several pictures are left to the Pa. Academy, including three modern water-colors.

Restoring of Old and Modern Paintings

ROUGERON

94 PARK AVENUE, Bet. 39th and 40th Sts.
Estab. in New York since 1907 at 452 Fifth Avenue
Highest References
from Museums, Collectors and Picture Dealers

FRAGONARDS AT FRICK'S.

The famous Fragonard panels, recently acquired by Mr. Henry C. Frick, from the estate of J. P. Morgan, were removed on Monday, last, from the Metropolitan Museum to Mr. Frick's new residence at Fifth Ave and 70th St., under the superintendence of Mr. Jos. Duveen. They will soon be placed in the drawing room on the front floor, which has been arranged with a wood work setting made for the panels in Mr. Morgan's house at Prince's Gate, London. Sir Charles Allom, the English titled decorator, who is superintending the decoration and furnishing of the new Frick residence, arranged the room for the panels, which Mr. Duveen says will give them a most appropriate setting. He also says that they have always been unavoidably crowded heretofore, and added that he believed the Fragonard room in the new Frick residence will be the most distinguished and beautiful of its kind, perhaps in the world, and that the panels themselves are the most important art works that have come to the market.

THE MONTH'S ART MAGAZINES.

International Studio.

The editor, W. H. de B. Nelson, opens the March number of the International Studio, with an article on the 110th annual exhibition of the Pa. Academy. This is followed by his article on a "distinguished artist," Ossip L. Linde. In "The Studio" department, the works of L. Campbell Taylor are written of by Herbert Furst, with two colored illustrations among the number, one the frontispiece and reproducing the painter's "Chess." Edmund Hort New furnishes both text and illustrations for the "New Loggan" drawings of Oxford and Cambridge, so named after the famous XVII century engraver, David Loggan.

Joseph E. Southall writes of "The Drawings of Arthur J. Gaskin," some of which are reproduced in colors; "H. T. S." discusses "Harold Sabler's Metal Work and Enamels" and Dr. P. Buschman has a second article on "Belgian Artists in England." "Studio Talk" has illustrations of works by the Americans: Henry Reuterdahl, Albert Rosenthal, Gifford Beal, Ben Foster, Gari Melchers, Childe Hassam, A. A. Weinman, Frank P. Fairbanks, Isidor Konti, Albert Sterner, Edith W. Burroughs, and George Soper. With the article on the Architectural League show is also reproduced the architects Tracy and Swartwout's George Washington Memorial Auditorium. One of the Dreyer murals recently shown in this city is also reproduced.

Arts and Decoration.

"True Love," by Lawrence, owned by the Ehrich Galleries, is reproduced in colors for a frontispiece to the March number of "Arts and Decoration." George Senseney, in the opening article, treats of "The Effect of this War on American Art." Guy Pène du Bois, writes of "Greco, Goya and Velasquez," as exemplified in a recent loan exhibition and there is a short essay on "Sir Thomas Lawrence and the Heart in Painting." "Who's Who in American Art," discusses George Luks. There is an article on the work of Edith Woodman Burroughs and notes as well on various current exhibitions. Under the head of the National Society of Craftsmen, Karl von Rydingsvard gives "A Few Points on Wood Carving."

AFTER COMSTOCK—ARTISTS.

If a bill introduced by Assemblyman Feinberg in the N. Y. State Assembly on Monday last should pass the legislature, an art commission, to be composed of five members from art and civic organizations, are to serve for five years without pay, and to be appointed by the Governor, with confirmation by the Senate, is to supersede the activities of Mr. Anthony Comstock, and will have to pass on all art works, whether imported or made in America, original, copies, new or antique. Its decisions will govern not only art dealers and manufacturers, but all public and private art exhibitions, even those of the Academy and Metropolitan Museum, the idea being to standardize art decency in New York.

As is perhaps natural, Mr. Comstock is not pleased with the idea of the commission, vigorously upholds his own work as a moral censor, and declares that he will continue it, commission or no commission.

ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

FOR RENT—Furnished, summer or year, on Manasquan River, near ocean, below Asbury Park, Studio with living room; eight rooms, two baths; garage. C. H. Freeman, Brielle, Monmouth County, N. J.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Fine Arts Society, 215 W. 57 St.—90th National Academy Exhibition, Mar. 20-Apr. 25.

Arlington Galleries, 274 Madison Ave.—Scenes of the Roman Campagna by Onorato Carlandi, from Mar. 20-Apr. 3 inclusive.

Berlin Photograph Co., 305 Madison Ave.—Works of Maurice Stern, through Mar. 27.

The Canessa Gallery, 547 Fifth Ave.—Works of art of Italian Renaissance, Greek and Roman periods.

Daniel Gallery, 2 West 47 St.—Works by Middleton Manigault, to Mar. 23. Works by Hamilton Easter Field and Sculptures in Wood by Robert Laurent, Mar. 24-Apr. 6.

Ehrich Galleries, 707 Fifth Ave.—XVII. Century Paintings. Works by Gainsborough, Raeburn and Reynolds, Mar. 22-Apr. 17.

Folsom Galleries, 396 Fifth Ave.—Works by H. L. Hildebrandt, through Mar. 25.

Gallery of Charles of London, 718 Fifth Ave.—William Penn and Family Relics Exhibition.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.

Kennedy & Co., 613 Fifth Ave.—Rare old Engravings and Etchings, Mar. 23-Apr. 17 inclusive.

Keppel & Co., 4 E. 39 St.—Masterpieces of Engraving, Mar. 25-April 17.

Knoedler Galleries, 556 Fifth Ave.—Exhibition Ten American Painters, through Mar. 27. Suffrage Loan Exhibition of Old Masters and Works of Degas and Cassatt, Apr. 7-24 inclusive.

The Little Gallery, 15-17 E. 40 St.—Enamels on Metal and Hand Carved Frames, by Herman Dudley Murphy, through Mar. 27.

Macbeth Galleries, 450 Fifth Ave.—"The Dance," interpreted by American Sculptors, to Mar. 30.

MacDowell Club, 108 West 55 St.—Group exhibition including works by Robert Hamilton, C. W. Svenson, Theresa Bernstein, E. E. Richards, Walter Farndon, H. Bettenardo, Thomas De Laurier, Frank Moore, John E. Parker and Leonora Marton, Mar. 25-Apr. 6.

Metropolitan Museum, Central Park at 82 St.—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Montross Gallery, 550 Fifth Ave.—Works by Horatio Walker, through Mar. 20. Oils, Sculptures and Drawings by American Artists, Mar. 23-Apr. 24 inclusive.

Municipal Art Gallery, Washington Irving High School—Works by H. Ledyard Towle, Harold Phelan and Charles Lenox Wright, through Mar. 31.

National Arts Club, 119 E. 19 St.—Portraits by Members to Mar. 24. Poster exhibition, Mar. 26-Apr. 2.

New York Public Library, Print Gallery, (Room 321)—Etchings by 15 Century Artists. Stuart Gallery (Room 316)—Bracquemond and Peter Moran Memorial Exhibitions.—Millet Centennial Exhibit.

Photo-Secession Gallery, 291 Fifth Ave.—Works by Childrin, from Mar. 22, through Apr. 8.

Pratt Institute, Brooklyn Art Gallery.—Works by Jones Lie, through Mar. 27.

Reinhardt Galleries, 565 Fifth Ave.—Recent Sculptures by Paul Troubetskoy, through Mar. 27.

Salmagundi Club, 14 W. 12 St.—Annual display of oils by Members, to Mar. 26.

Jacques Seligmann & Co. Galleries, 705 Fifth Ave.—Robert Reid's Portrait Impressions, through Mar. 20.

Snedecor Gallery, 107 W. 46 St.—Works of William R. Leigh, to April 3, inclusive.

Worch of Paris, 467 Fifth Ave.—Special Exhibition of Japanese Prints, through Mar. 27.

Yamanaka Galleries, 254 Fifth Ave.—Prints and Drawings of Hiroshige, through April 3.

CALENDAR AUCTION SALES

American Art Association, American Art Galleries, Madison Sq. S.—Modern Pictures, from various estates and owners, evenings of Mar. 24, 25 and 26. Antique Japanese bronzes and other art objects from the estate of Charles F. Smillie, afternoons of Mar. 26 and 27. Collection M. A. E. Bierman; Oils, Watercolors, Drawings, Engravings, Etchings, XVII Century Silver, Toys, Coins and Medals, on exhibition to sale, Mar. 26, 27, and 31.

Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—Part IV of the Joline collection of Autographs, this section embracing English and Continental material, afternoons of Mar. 22, 23 and 24.—Books from the library of James Dunne of New York, afternoons of Mar. 25-26.—Rare books relating to the North

American Indians, being Part IV of books collected by Wilberforce Eames, Monday and Tuesday afternoons Apr. 5-6.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—Pewter, China, Lustre, Staffordshire Figurines and other Colonial objects, being Part II of a New England collection, now on exhibition to sale afternoons of Mar. 31 and Apr. 1.

Boston, C. F. Libbie & Co., 597 Washington St.—Library of the late B. F. McDaniel, of Dorchester, consisting of books on art, engravings, etchings, painters and paintings. Also Civil War literature and Lincolniana, pottery and porcelain, periodicals, biography, poetry, religion, American history, Cruikshankiana, French and English history, standard authors, and others, afternoon of Mar. 30 and morning and afternoon of Mar. 31.

SAN FRANCISCO.

Six more galleries of American paintings have been hung and opened to the public at the Exposition. They contain a large number of the paintings which represent our early art, and are designed to lead the serious student in an orderly sequence of rooms through these early examples of American art up to those containing the work of the "big men" of yesterday, John La Fage, William Morris Hunt, and F. A. Abbey, which, in their turn, are supposed to contrast with and aid the study of the representative men of today.

A check for \$1,500, given by a local Norwegian-American only in March 11, made certain the appearance of a large representation of Norwegian paintings. The money was at once cabled to Norway to pay the last item of the freight bill. Upon such fortunate wind-falls does it sometimes happen that even world expositions must depend!

The wonderful Swedish section is now complete. This is the big art "hit" of the exposition, to use the theatrical parlance, as it has a new thrill and a vitality full of attraction. Cuba, Uruguay, the Argentine, and the Philippines have all sent art exhibits to open soon. Hasty glances behind the curtain show that the Latin-Americans are mostly Parisian in their affiliations. No new vital art note seems to have been struck by them.

Pictures to be Rehung.

So hastily was the Fine Arts palace thrown open at the last moment, that practically all the pictures, save those in a few of the individual rooms, will have to be rearranged. In fact, it is safe to say that a sort of chaos still exists in this department, out of which order will come only in course of time, and as the big, important work from Europe happens along. And that will be some time yet.

An instance of the way in which the great war has helped the Fine Arts department (although in some respects it has also hindered its work), is shown in the arrival of a large group of paintings by forty modern German artists. This group was in this country before the war, and were packed for shipment back to Germany just a week before the war. Although they actually reached Europe, they could not be delivered in Germany, so back they came here, where they were secured by the Exposition. Among the artists represented in this group are Franz von Stuck, Leo Putz of Munich, Benne Becker, Otto H. Engel, the etcher, Ulrich Huber, Rudolph Helweg and Jan Priesler.

Fair Affects Local Trade Favorably.

One of the unexpected results of the Exposition up-to-date, is that nearly all the local galleries are putting on exhibitions, and reporting optimistically as to public interest and sales. Ordinarily, here, the normal art season is pretty nearly over by this time, but this year it is practically just beginning. In Vickery, Atkins & Torrey's gallery an exhibition of watercolors by A. C. Wyatt, an Englishman who apparently has the entree to the gardens of Royalty, has just closed, and a point exhibition of important works by Ballard Williams and Henry Ward Ranger is now on there. In Hill Tolerton's gallery Helen Hyde's color prints and etchings are attracting attention. Henry Guillaume, architect of the French Pavilion at the Exposition is showing his watercolors at Rabjohn & Marcomb's. An exhibition of representative Art Association gallery. And I hear of many more exhibitions soon to appear. A healthy and vigorous art life is developing in this city.

M. W.

BOSTON.

Prelude.

Dodge MacKnight has set a pace, but Boston's breed forbid a race; Miss Margaret Patterson has a show, where picturists should surely go. The City Club is "sixty" spread, where local art and business wed. The Art Club, now in family life, sleeps blissfully with buried knife. Charles Turrell, late from London come, with miniatures, my, "they're some."

In Vose's are some modern Dutch, the Murphys, Hamilton and such. The Guild of Boston has done well, to get a picture by Tarbell.

In Wendel's landscapes there disposed, close search of Nature is disclosed. The Art Museum has got a cue, the "Pottery Club" is something new.

"The Hub" is ever just as prim, I like sometimes to view the rim, for that moves faster, tho' it's slim.

With fanfare of trumpets, Dodge MacKnight has come to enliven the quiescent Lenten season of conscientious Boston. The ravages of a hungry color sense has satiated itself voraciously, or shall I say voraciously, upon that "pièce de resistance," the Grand Canyon of Arizona. However, can we have anything but praise for one of Boston's really radical and uneffite painters, who launches so gloriously into the unrestricted realm of an intensely felt personal expression? Boston can well afford to tie herself to his brilliant apron strings, and forsake some of its early Victorian hobbies. Boston, the home of the "Classic Survival" can find real inspiration in his large, frank outlook, in a technique whose impulse has freed, with unusual power of characterization, the vigorous elements of Nature. Rarely is the pictorial sense lacking, and it is at times as happy by its power of suggestion as a Japanese print. This quality can also be found in his Cape Cod group and his pictures of snow, his large orgy of color in the Canyon series.

I do not know whether "The Hub" can fit the spoke of Miss Margaret Patterson's more delicately felt but vigorous woodcuts into the same wheel with MacKnight's brilliant achievement, although Miss Patterson's work is interesting and full of merit.

"To those who have shall be given," is the text preached by the last Art Museum acquisitions, that "Wizard of the brush," Joseph Lindon Smith's exploitation of the wonders of the Egyptian tombs. Boston will become as familiar with these hiding places of the dead as if they had been unearthed in Chelsea, and so realistically are they painted, she is likely to scratch her connoisseurial nose on the canvas to discover the manner in which the details have been so well reproduced.

Instead of "bringing coals to Newcastle," Charles Turrell of London, brings those "luxuries of art," a collection of miniatures to the home of such luxuries. The pride of Pre-Puritan ancestry is kindled by this vision of stippled royalty. They are conservative in taste, with heaps of finish, are graceful in pose and convey the conviction of "ought-to-be-good" likenesses.

The City Club is certainly "ostrichian" in its art appetite and booms along, in spite of the adverse comment of the press as to its lighting. Six galleries contain works by six different artists of reputation. Herman Dudley Murphy has loaned a collection of attractive little works, some made among the mountains of Porto Rico during the winter months. Mrs. Nellie Littlehale's watercolors of patient Maine landscape and amusing (Boston sense) sketches of children attract the eye. C. M. Hudson is the latest "invite" upon the precarious path of hospitality, his works creating a favorable impression.

The Art Club with its watercolor exhibition of unusual merit has momentarily sunk into the oblivion of amicable family life.

Without troubling himself with any annoying traditional formula of composition, Mr. Wendel, at the Guild, has frankly expressed his love of nature in the landscapes there exhibited. They are well handled. "Blossoms after Rain," strikes the top note of his offerings.

The Vose Gallery for this week has a general show of American and modern Dutch pictures, including a brilliant canvas by Daniel Garber, Wilbur Dean Hamilton's good portrait of Mr. Harris, and several fine landscapes by Herman D. Murphy, J. Francis Murphy, George Inness, Jr., and others.

Valentino Molina also has an exhibition in these galleries of portraits and out-of-door subjects, to be reviewed next week.

To the exhibition of Italian paintings at the Fogg Art Museum, which has attracted so much deserved attention here, there have been added a "Madonna and Child" of the Florentine School, attributed to Masolino, loaned by the Mr. Robert J. Edwards of Boston, a "Madonna and Child," by Lorenzo Monaco, from Mr. P. W. French, of N. Y., a "Holy Family," by Polidoro da Lanzano, a close follower of Titian, loaned by Prof. Geo. H. Farmer, of Harvard, and a head of Christ, attributed to Sonona, loaned by Mr. Theo. C. Williams of Boston.

The Boston Guild of Artists has appointed a committee of which Mr. Philip Little is chairman to arrange for the sending out next September of a collection of pictures by members of the Guild. The Worcester, Rochester and Buffalo Museums have already agreed to accept the exhibition. Mr. Little has been appointed Curator of Fine Arts at the Essex Institute to succeed the late Ross James, a memorial exhibition of whose works is now being arranged for.

John Doe.

A LOST STUART.

Mrs. Purviance, who was Jemima Degen of Exeter, England came to this country and married in 1805 when she was twenty-one and settled in New York, soon after which this portrait was painted. Becoming impoverished she was forced to part with the original painting somewhere about 1850, before which time and fortunately, Jane Stuart had made a copy of it, now owned by her granddaughter. All trace of the orig-



LOST PORTRAIT

By Gilbert Stuart
Mrs. William Young Purviance
From a copy by Jane Stuart from the
Original by Gilbert Stuart

inal has been lost. Should this publication bring this portrait to light, any word regarding it will be much appreciated by Mr. Charles Henry Hart who is now writing the Life of Gilbert Stuart, with a catalog of his works.

TORONTO.

The forty-third annual exhibition of the Ontario Society of Artists now on in the Art Gallery of the Reference Library, is, on the whole, hardly as noteworthy, nor as large, as that of last year—yet there are a number of pictures of such merit that they give to the display the brilliance lacking in many of the others. As at local exhibitions, the past year's oils predominate, but there is a fair number of watercolors—and pleasing ones at that.

Possibly the most admired picture in the display is Thomas Thompson's large "Northern River." Splendid indeed is the effect through the trees, and the soft lighting of the landscape. Broad and strong in its treatment, it is impressionist in style. A new painter, whose work attracts wide attention, is S. Soboloff, who has two fine pictures somewhat sketchy, but full of virility and character. One is a small sketch in Russia, while the larger is entitled "Winter in Russia." J. Ernest Sampson is successful in his small picture of "Pont Neuf," but his larger portrait study is less harmonious. J. W. Beatty has a fine canvas of the mountains—taken in the Yellowhead Pass—while a delightful study of trees weighted down by snow and touched by the flickering sunlight of a late winter afternoon, is by J. E. H. Macdonald, who has also several other snow scenes—decorative in character.

Winter is the inspiration also for an excellent picture of "The Little Bridge"—by Miss Mary E. Wrinch. Good also is G. A. Reid's "Winter Sunset," a scene in a village.

Mrs. Gertrude Spurr Cutts has a sottly colored canvas rather subdued in character, while Mrs. G. A. Reid is exhibiting one of her characteristic local gardens as well as several scenes and a study of pansies.

Miniatures are shown in a case by Mrs. McGillivray Knowles. Miss Marion Long has two portrait studies, one of which, "Sisters," shows fine feeling and good composition.

Two clever studies of "London—Trafalgar Sq. Day" and "Trafalgar, Sq. Night," by John Russell, hold prominent positions on each side of the gallery and are pleasing in color and effect. Summer sunshine fills Miss Estelle Kerr's picture of the "Air-ship."

Marines are not lacking, and one of the most pleasing is Harry Britton's "Fishing Boats, St. Ives." Two clever pictures contrasting in subject and treatment are by Clarence Gagnon, both strongly drawn and well colored.

The war zone is brought closely to mind by a series of small sketches from Antwerp, charming in detail and exquisite in tone, by Fred S. Haines, who is also showing a study of dogs. Franklin Brownell has a fine market scene entitled "Wood Stand," by Ward Market, Ottawa, and Frederick Challoner has a number of small but spirited Western scenes, and W. R. Stark has infused plenty

of Canadian character into "The Creek, Winter."

Possibly the most attractive portrait of the exhibition is by one of the prominent illustrators, E. Wallcousins. Owen Staples has also an interesting portrait study entitled "Knitting" in addition to several charmingly colored canvases. John Cotton has two delightful pictures, "October Afternoon" and "Where None Intrude," while Dudley Ward's original and fantastic creations of "Dingbats" attract universal attention.

Other exhibitors are: F. M. Bell Smith, F. H. Brigden, Frank Carmichael, Gertrude E. Chapple, Geo. Chavignaud, W. Malcolm Cutts, A. M. Fleming, Harriet Ford, Robt. F. Gagen, Queenie V. Gilverson, W. Gresson, T. G. Greene, E. Wily Grier, Clara S. Hagerty, Gustav Hahn, Lawren S. Harris, R. Holmes, A. Y. Jackson, Chas. W. Jeffreys, Merritt Jennings, Arthur Lismar, F. H. McGillivray, C. M. Manly, Thomas W. Mitchell, Kathleen J. Munn, Maida Parlow, J. T. Rolph, H. M. Rosenberg, Dorothy Stevens, George Thomson, F. Horsman Varley and A. M. Wickson.

Irene B. Wrenshall.

CHICAGO.

The fifty-five sculptures included in the annual exhibition painting and modeling by local artists, at the Art Institute, are more distinctive than any local work of this kind ever displayed here. Leonard Crunelle has a model for a fountain for Dubuque, Iowa, which has a figure of an Indian girl in relief. There is a huge fragment of Lorado Taft's "Fountain of Time," in course of construction. All Chicago is immensely interested in Taft's undertaking, under the Ferguson commission, to complete the colossal decoration for the city. Nellie V. Walker shows a figure of the pioneer soldier and the 1812 tablet in relief for the Springfield statehouse. The models for two big groups for Lincoln Park are installed and are "Sylvan Music" by Giorgio Renault and "Music" by John G. Prasuhi. Frederick C. Hibbard is represented in big statues of General James Shields and Dr. W. B. Miller. There are five portrait busts by Sydney Bedore. Fred M. Torrey displays sketches for a Stonewall monument, and "The Mother Man" composition for a fountain. "The Horse Scoop" and "The Plow Team" by E. Kathleen Wheeler are original in interpretation.

There are also in this "sculpture gallery," notable examples of Richard W. Bock's work, including "Nills, Goose Boy," A. M. De Bauviere's portrait of "Baronne de Villefosse," M. Aldeline's medallion portraits, a statuette by James Harvey Dulin, Frank Hoffman's "Buffalo Bull," C. Lynn Coy's "The Sisters," a bust by Frank Gustafson, Agnes V. Froman's "Whitewing," Ben Cable's "The Warrior," Ella Buchanan's "Martha Baker Monument" and "Study in the Primitive," George Etienne Ganiere's "Bather" and "Johnnie."

Others represented and whose work deserves particular mention are Paul Fjelde, Emory Seidel, and Kathleen Beverley Robinson. A sketch model, frieze, for the Illinois Building at San Francisco, and "Inspiration" lent by the Mrs. Milward Adams Memorial Commission is striking, and Emory P. Seidel, Guido Rebecchini, Emil R. Zettler (a well modelled nude figure and a "Dancing Girl"), Ralph W. Simms, Ruth Sherwood, Maximilian Hoffmann in "Pachus" and "Pan Mother" plaques, August Hubert, Frank Ingels, Cyril Jurecka, Mabel Landrum, George Mulligan, are all well represented.

The Municipal Art League jury made its selections from the annual exhibition of paintings and sculptures by Chicago artists, as follows: "Moorland Gorse and Bracken," by Victor Higgins; "Greta," by Arvid Nyholm; the sculpture, "The Horse Scoop," by E. Kathleen Wheeler; sculpture, "Children's Fountain," by Frank Ingels; group of paintings by Lucie Hartrath; portrait of Mrs. Rufus Granger by Cecil Clark Davis; "Dreams of the Future," by Oskar Gross.

In the Galleries.

The Wilson H. Irvine paintings are still on at Anderson's. Several of these were painted at Gloucester and others in a Wisconsin valley. A special exhibition of Irvine's paintings is installed in the Linder Art and Gift Shop, East Garfield Boulevard.

Herbert DuPuy's collection of drawings by old masters is on special view at the Art Institute.

Gordon Stevenson's portrait of Miss Mary Whitney, at Thurber's, is exciting quite a sensation for its beauty of drawing, color and subtle characterization. Stevenson is a young Chicagoan and this example stands for an exalted individualist standard.

The Chicago artists' exhibition in the Institute will be followed by several "one-man" shows. Among the artists who will be exemplified in this series are Frederick C. Bartlett, Louis Betts, Charles Francis Brown, Karl A. Buehr, Ralph Clarkson, Oliver Den-

nett Clover, William P. Henderson and Lawton Parker.

The Chicago Architectural Club will open its annual exhibition in the Art Institute early in April. This year, the Illinois Chapter of the American Institute of Architects, the Illinois Society of Architects, and the officials of the Art Institute are co-operating with the Chicago Society.

H. Effa Webster.

ST. LOUIS.

During February two interesting exhibitions were held at the City Art Museum; one of 28 oils and drawings by Charles H. Woodbury and one of 41 oils by Everett L. Warner. The Woodbury sketches of blue and gray sea and of bathers and dolphins in motion under water, were most impressive. The Warner canvases were very interesting bits of nature, in sunlight and snow. From here the Woodbury collection went to the Worcester Art Museum, while the Warner pictures are now with the Madison Art Association, Madison, Wis.

A—"Two-Artists-Show"—26 oils—by Hermann Dudley Murphy and Ettore Caser, is now on at the Museum. Mr. Murphy's canvases are bright, jewel-like bits of landscape with interesting skies; Mr. Caser's are color schemes, unconfined by shackles of realism and very enjoyable from that standpoint.

During February and March the acquisitions of oils by the Museum were as follows:

"Charing Cross Bridge," Monet; "The Edge of the Wood," de Bock; "Portrait of a Man," J. Mostaert; "Portrait of a Man in Red Cap," Christopher Amberger; "Portrait of a Man," Barthel Bruyn; "Portrait of a Woman," Barthel Bruyn; "Lynona Falls," A. H. Wyant, and "Landscape," J. H. Twachtman. Etchings acquired were: "Heralds of the Storm," "Different Methods of Etching," Earl H. Reed; "Passage des Carmelites," "Pont Neuf, Paris," "Hotel de Cluny, Paris" and "Rotterdam," George C. Aid. Prints acquired were: "Christ in the House of Simon," I. Van Meckenem; "Shepherd Seated," Jacob Binck, presented by Mr. Paul J. Sachs, of New York; "Chateau de Chambord," Rochemagne, presented by Mr. Frederick W. Lehmann.

Original Pencil Sketch: "The Heart of the Andes," F. E. Church, presented by Mr. R. C. Vose.

About fifty members of "The Chart Club" met at the City Art Museum on March 6, when Mrs. Maria I. Johnson—the well-known Chart Club leader for more than a score of years—gave two interesting lectures—"Modern Sculpture" and "Greek Sculpture."

Miss Melva B. Wilson—the sculptress from the East—who is busily engaged in executing important commissions in the new Cathedral of St. Louis, is an interested visitor to the Museum.

During April Paul Manship will hold an exhibition of his bronzes at the Museum.

Regarding the resignation of F. E. A. Curley, curator of the City Art Museum, a movement is on foot among art lovers of St. Louis to retain Mr. Curley.

Since the city by a tax levy supports the City Art Museum, it is held that the Municipal Assembly can go fully into the subject of the management of the museum, and it is generally predicted in art circles that before the inquiry is closed some interesting disclosures will be made.

As secretary to the Board of Control, Mr. Curley realized the importance and necessity of increasing the membership of the museum, which, aside from the Wayman Crow endowment, was the only source of revenue. He outlined a membership campaign, and through his recommendation the services of Chas. Platt were secured, and within less than six months the membership was increased to over 3,000.

The Art building was the only permanent building of the World's Fair. Prof. Ives, who had been the art director of the World's Fair in Chicago, planned to have the Art building of the Louisiana Purchase as a permanent home for the St. Louis Museum—as the old museum was inadequate—and as a fitting monument to the greatest world's fair. The Directors of the Exposition presented the building to the City, but it was located in a public park and was city property and could not be used by a private museum, which the St. Louis Museum was—a part of Washington University.

This problem was solved, largely through the direction of Mr. Curley, who conceived the idea and directed the plan of introducing a bill in the State Legislature in 1907 permitting the City to vote a tax of 1-5 of a mill for the establishing and support of a Municipal Art Museum. Again Mr. Curley gave valuable service in the cause of art when the validity of the law was tested.

Mr. Curley has always been considered and looked upon by artists, art lovers and those who know the situation as the man who should have been the successor of the late Prof. Ives as director of the Museum first, because he was the logical man by virtue of his ability and service rendered.

Besides the two special exhibitions at the museums, another temporary attraction is a group of paintings under consideration for acquisition.

CLEVELAND.

Frank Townsend Hutchens has been showing some two score of his latest paintings at the Gage Gallery for a fortnight, among them the charming "Summer" lately reproduced in the Art News. Nearly all his paintings are in a buoyant key and several strike an original note in composition. "In September" shows Mrs. Hutchens in a quaint 1840 costume, standing on the lawn in front of the vine covered cottage occupied by the artist and his wife at Etaples, France for several seasons. Another canvas, almost the only one in a low key, was painted on the sand dunes not far from the same cottage. In strong contrast to this pensive bit of landscape are several new England scenes, vivid in autumn colors, of which "Blueberry Hill" is a strong favorite.

Several important old masters at the Karner and Wood gallery this week by Mr. Labbie, representing Arthur Tooth & Co. of London, among them a rare Gainsborough landscape with cattle and figures, a fine example of Raeburn, a few other early English portraits, an old painting of Antwerp by an unknown Dutch hand, a fine Van Dyck and several other examples of Flemish and Italian schools.

At the Cleveland school of art the new Cleveland Art Association is holding a "one man" exhibition of watercolors by Frank N. Wilcox. The Kokoon Klub will open its annual display of work next week at the Galleries & Studios.

The Oriental collection of the Museum has been enriched by the gift of a terra cotta figurine of a dancing Eras, date 3 B. C.

Alexander Warshawsky, recently home from Europe, has forty of his latest canvases on exhibition at the Cleveland School of Art, of which he is an alumnus.

"Alex," as he is generally known, is pursuing a different line from his older brother, Abraham G. Warshawsky, who has done some mural decorations and studies in the nude that have already won him recognition in Paris and in New York, but it looks as though he would also "arrive." His autumn landscapes are glowing in color, and an occasional excursion into "pointillism" suggests the pink-and-silver glow of Monet's early impressionism. There are several portrait studies in the display, with marines, and a few still lifes.

Another of the younger Cleveland painters, Frank N. Wilcox, one of the Faculty of the School of Art, has just received a large shipment of his last summer's work done in Germany, France and Holland, and held up by the war. Mr. Wilcox himself was suspected of being a spy and narrowly escaped serious difficulty in getting out of Germany. His watercolors, a three months' output, have just been hung for exhibition in the Hatch Art Studios and Galleries, now known as "The Cleveland Centre." Many interesting views connected with the siege of Antwerp are shown, including the dock from which the refugees left, and the spot where oil and gasoline were poured out and fired. The English Channel after the blockade, Paris ramparts during the October maneuvers, old buildings near Munich turned into military hospitals, are other subjects. A series of cartoons of German, French and English soldiers are in lighter vein, but are no less strongly executed.

Robert Henri, Cullen Yates, F. Luis Mora, Louis Valliant, Lillian Genth, Charlotte Comans and Bruce Crane are all well represented at the Gage Gallery just now.

Jessie C. Glasier.

HARRISBURG, PA.

John W. Alexander, who was selected to paint the series of mural decoration for the State Capitol by the late John H. Sanderson, which were to fill the half-moon spaces along the north corridor on the main floor, to illustrate "The Industrial Development of Penna.," has not answered letters sent him by state officials regarding the work. He arranged to do the work in 1905 or 1906, for the sum of \$22,000, and ordered special canvas made in England for the lunettes, but would not sign a contract. The arrangement lapsed in 1910, but in 1911 Superintendent Rambo of the Department of Grounds and Building, included among the items of the General Appropriation Bill a provision for the payment of the original sum to the artist.

Communications from him indicated that he was preparing the sketches, but when the Legislature met in 1913, nothing had been heard regarding the pictures, and the \$22,000 was again included in the General Appropriation Bill and the sum has now rested in the State Treasury for 4 years with the artist yet unheard from, although recently written to.

Miss Violet Oakley is now engaged on paintings for the Supreme Court Room which she contracted to deliver at the beginning of this year, but she has just written that owing to the detail required they will not be ready for several months.

INDIANAPOLIS.

At the John Herron Institute the 8th annual exhibition of works by Indiana artists is now on. The Herter Looms of N. Y. have an exhibition of early Persian pottery and miniatures in the Institute, and a collection of antique glass, loaned by Kelekian of N. Y. is also shown. Miss Jane Jarvis Mumford, of Baltimore, has been showing a collection of miniatures in the entrance room of the gallery. During April the exhibition of contemporary French artists, work, which has attracted attention at the Carroll Galleries, N. Y., will be transferred, in part, to the Institute. There will be examples shown of Redon, Roualt, Chabaud, Du Chant-Villon, Picasso, Cingac, and others.

ROCHESTER.

A collection of oils and watercolors from the Fellowship of the Pa. Academy, is now on exhibition in the Memorial Art Gallery, to Apr. 6. The collection is augmented by a group of interesting Chinese watercolors by Harriet Barnes Thayer.

The Fellowship collection is miscellaneous in character, offering much variety in treatment and subject. Many well-known names are upon the list, among them William M. Chase, who has a characteristic portrait and a still-life canvas; Daniel Garber, represented by two landscapes, one, "The Last of Winter," J. Alden Weir (a portrait and two Bahama landscapes); Redfield, Schofield (the Port of Boulogne), and others equally prominent. Leopold Seyffert has a strongly painted head of a Spanish Gypsy, decidedly suggestive of Zuloaga. Martha Walter has five canvases, including one large and several of her small beach scenes. There are three Greek watercolors by Paula B. Himmelsbach, exquisite in color, and with an atmosphere of remoteness and unreality.

The Chinese watercolors by Harriet Barnes Thayer are rich and glowing in color, and are particularly interesting personal descriptions of Chinese scenes, not yet familiar.

In the Print Room is a collection of etchings by Dorothy Stevens of Toronto. There is also shown for a short time a small and carefully chosen collection of XVII and early XVIII century laces of various kinds. The central piece is a remarkable strip of point d'Alencon of early XVII century presented to the gallery by Mrs. Keddie Ray Fletcher of London, England, while the other half of the original piece is now owned by the Metropolitan Museum.

NEW HAVEN, CONN.

The Tiernan Gallery has been holding an exhibition of oils by Max Delfaut, one of the strongest of the local painters. Delfaut's subjects are found along the Conn. river front at New Haven, the abbreviated shipping "permitted" by the "N. Y., N. H. and H." appearing in the guise of real shipping, and "men of the docks" appearing like real men. Delfaut wields a trenchant and powerful brush which, with a little refining, should accomplish big results.

The Curtiss Gallery is showing a collection of 33 oils by Henrik Hillbom, comprising outdoor figure studies, winter landscapes and pastorals, motives found diversely in Conn., on the Hudson, in Holland and in France. Mr. Hillbom, whose outdoor nude was one of the best pictures in the Conn. Academy this year, shows versatility in this latest display.

The well-known collection of American paintings owned in New Haven by Mr. Burton Mansfield, a portion of which has been displayed at the Tiernan Gallery, may soon be on view in the new galleries of the Morgan Museum at Hartford, Hartford parties having interested themselves in this direction.

The New Haven Court House, which boasts the \$45,000 mural paintings of Gilbert White, will have a series of full-length portraits painted with which to decorate the spacious main corridor of the second floor. The first portrait, one of General Terry, by Zupinay, is already in place.

MINNEAPOLIS.

A collection of early American portraits, loaned by the Vose Galleries of Boston, will soon be shown at the Museum. Mr. Jacques Seligmann of Paris and N. Y., has loaned directly to the Museum, eight early Gothic and Renaissance period tapestries, and on account of the war these treasures will probably remain in American Museums for some time.

The Jan.-Feb. Bulletin of the Institute of Arts is beautifully illustrated, and contains a list of the late accessions. More than ten thousand catalogs were sold last month.

M. C. Wells.

TROUBETSKOY SUIT OFF.

The jury in the case of William Francklyn Paris against Prince Pierre Troubetzkoy for \$1,007 rent for an apartment which was disputed on a claim of lack of sufficient heat and hot water, split, and the Prince will not have to pay unless Mr. Paris finds another jury to decide that he must do so.

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ART AND ARTISTS.

Bolton Brown has sold his "Moonlight Bathers," exhibited, when first painted, at the National Arts Club, for \$750. Mr. Brown has recently completed and delivered a portrait of Mr. Quill Jones, the Oriental rug "expert."

The exhibition of 10 oils by John Sharnan at the Cathedral Parkway Gallery, No. 2837 Broadway, met with such success that it was extended through today. The young artist, although a stranger here, has made a most favorable impression, as he has in Washington, Boston and Phila., through his sincere portrayals of America landscapes of which he is an enthusiastic interpreter.

Troy Kinney, author with Margaret West Kinney of "The Dance, Its Place in Art and Life," recently talked to the Society of Fine Arts in Washington and the Municipal Art Society of Baltimore on dancing and its place among the arts. Mr. Kinney is now painting a portrait of Mlle. Pavlowa.

William E. Plympton is painting the portrait of little Miss Ella Peters. One of his recent well drawn and cleverly composed nudes was purchased by Mr. Ulrich Eck the collector.

R. W. Van Boskerck left last week for California, where he will remain until April.

Mary N. Whitlock has had a busy Winter painting miniatures at her studio, 121 E. 17 St. She also has a group of charming watercolor impressions of Cecilia Beaux's home at Gloucester, Mass., full of atmosphere and delightful in color.

At her studio, 6 MacDougall Alley, Miss S. Rosenthal is modeling a statuette portrait of Isadora Duncan and a bust of Mark Hambourg, the musician.

Durand Felter, a young and talented painter has recently returned from Cornwall, England, where he remained several months and painted a number of landscapes and marines. His work shows much sincerity of purpose and sentiment. At his studio, 1947 Broadway there are also some good landscapes painted in New Jersey. One snow picture in particular is especially noteworthy.

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EXHIBITION CALENDAR FOR ARTISTS.

BOSTON ART CLUB, 60th Annual Exhibition.

Works received on or before.....Mar. 26
Opens.....April 3
Closes.....May 1

NEW HAVEN PAINT AND CLAY CLUB, 14th Exhibition.

Yale School of Fine Arts.
Works received.....Mar. 23
Opens.....April 1
Closes.....April 18

PORTLAND SOCIETY OF ART, Spring Exhibition.

Sweet Memorial Museum.
Blanks by.....April 1
Works received.....April 7 and 8
Opens.....April 20
Closes.....May 23

Miss Ogden Campbell has in the current exhibition of the MacDowell Club, an excellent portrait and a well painted landscape.

After spending three years abroad, principally in England, William J. Potter has returned to this country and has brought back with him a number of strong, well composed and interesting marines, English cottage and garden subjects. At his studio, 160 W. 65 St., some of his recent work which shows much thought and study is shown. He has been "invited" to show at several exhibitions this season.

At his studio, 1947 Broadway, Eugene Morahan, an able sculptor, is modeling a portrait bust of former State Treasurer John J. Kennedy for the Eagle's Club Buffalo. It will be cut in marble and placed in the entrance hall of the club house. He recently placed an "Elks Memorial" in their plot in a Buffalo Cemetery. A bas-relief portrait of Mrs. Harriet Louise Smith of Asbury Park is a good work.

John Flanagan is modeling the medal of award for the Pan-Pacific Exposition. The design, which contains two, a male and a female figure, symbolizes "The Joining of the Oceans," the reverse side of the medal will show "The Tower of Jewels" and a view of San Francisco Bay. The cartouche will have the date and the words "Medal of Award."

Lester D. Boronda, whose studio is at 17 East 59th St., is leaving for California in early May, and will hold an exhibition of his oils at the St. Francis Hotel, San Francisco. As his canvases are all portrayals of the early romantic life of California, they will be singularly appropriate for exhibition in that state. Mr. Boronda will return to N. Y. with his family next autumn. After the close of his show at San Francisco, he will make a series of "one man" exhibitions in the cities of the Middle West, and will show at the Minneapolis Museum, St. Paul Institute and possibly the St. Louis Museum. The Del Monte Gallery of Monterey, Cal., recently sold a large canvas "Monterey Cypressess," for Mr. Boronda and the Macbeth Gallery here also sold for him one of a similar subject and group of Roman sketches.

Hale Portrait for Hartford.

Philip Hale's portrait of his distinguished father, the late celebrated author, Dr. Edward Everett Hale, has been hung in the Morgan Museum at Hartford as a loan. The portrait was painted some ten years ago in Washington while Dr. Hale was still active as chaplain of the Senate. The portrait is reserved and dignified in color and powerfully simple in design. It is hung in the gallery which contained the Baca-Flor portrait of the late J. Pierpont Morgan recently removed for restoration. The Hale portrait was accepted for exhibition on the proffer and recommendation of James Britton.

Prof. Herschel Parker Sale.

The sale at the Silo Fifth Avenue Galleries on Thursday and yesterday afternoons, announced as that of "the collections of Prof. Herschel Parker, one of the explorers of Mt. McKinley," and which occurred too late for record, this week, was that of only a small portion of Prof. Parker's well-known collection of early Egyptian and Greek bronzes and sculptures iridescent glass, Scarabs, etc., he informs the ART NEWS. The sale was announced as that of Prof. Parker's collections and was elaborately described as such in the "Herald."

PHILADELPHIA.

Some 101 oils are now on view in the Art Club's 21st annual show, one very creditable in quality and general excellence in spite of the fact that it follows so closely the Members' Exhibition. The pictures are well arranged and some of the best local painters are represented in both landscape and figure subjects, E. W. Redfield by two fine examples, "Overlooking Centre Bridge," and "Winter." Harry R. Poore by a beautifully vibrant landscape with a single figure of a huntsman, "Drawing Cover." Paul King by two important canvases, "Midsummer" and "Hauling Logs," the latter including in its composition, that rarity in American art shows, some good painting of animals.

Miss Mary Butler shows some characteristic views of the Isle of Arran, Charles S. Corsons "August Morning," is clever in harmonies of intense greens of midsummer, Leon Kroll exhibits three examples, a strong bit of technique in "The Beach—Gloucester," a "Basque Street" and a "Laughing Girl," bold in brush work and brilliant in coloring. Louis Kronberg shows his familiar picture of a ballet dancer, "Grandmother." The sentimental chord is also struck in Alice Schille's "Paper Dolls," true in translation of infantile character. Leopold Seyffert shows two capital studies of heads, one of a Spanish peasant and a satisfying portrait of "Miss Josephine Dodge."

Henry R. Rittenberg's authoritative portrait of "William T. Tilden," ex-president of the Union League and a picture of his young daughter, "Caroline at Six," are important features of the show.

Wm. H. K. Yarrow's "Yellow Box," should be noted as a good example of his work as a figure painter and Howard Giles' "Sunlit Path," has good illumination and drawing of the figure. Mrs. Helen A. Seyffert contributes a good bit of still life, "Frieasias," and an interesting bird's eye view of "Segovia."

The income of the Lambert Fund this year has enabled the Pa. Academy to purchase from the current annual exhibition a "Basque Landscape," by Leon Kroll, "Snow Shadows," by Henry A. Rand, "Goatfell Mountain," by Mary Butler, "A Rocky Beach," by Marianna Sloan, "An Actress as Cleopatra," by A. B. Carles, and "The Yellow Still Life," by Alice I. Riddle.

The Spillard Gold Medal has been awarded at the Plastic Club's Color Exhibition to Theresa F. Bernstein for her painting, "Outing on the Hudson," and an Hon. Mention to E. Lucille Howard for her "Shower Cloud," Eugene Castello.

JAPANESE PRINTS SOLD.

A collection of Japanese damasks and color prints belonging to Shojiro Nomura, was sold Tuesday, in the Anderson Galleries. James F. Drake, Inc., gave \$100 for a print by Kiyonaga, "Niuteru of O-Giya and Her Attendants," and \$68 for the "Two Lovers," by the same artist. Mr. L. G. Gregory gave \$87.50 for head of a girl, by Yeisho. Mr. P. M. Sherwood \$81 for "O-Sen, the Celebrated Beauty, Leading a Bull," by Harunobu; Kennedy & Co. \$55 for a Nishiki kesa, and \$50 for a kesa, dated 1700. A black and gold damask kesa sold to Mr. J. E. Jessup for \$85, and a kesa, dating from the Ming period, to Mr. J. J. Richardson for \$82.50. The total for the sale was \$4,726.50.

Japanese Prints at Worth's.

An interesting collection of 210 Japanese prints is on exhibition at the Galleries of Worth of Paris, 467 Fifth Ave., through Mar. 27. It includes works of Hokusai, Hiroshige, Haruyoshi, Kunisada, Kuniyoshi, Sharaku, Shunko, Toyokuni, Kiyonaga and Haronobu among others, and will receive further notice next week.

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EDITED BY

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COTTIER SALE RESULT, \$5,948.

The trustee in bankruptcy sale of Cottier & Co. at the Anderson Galleries, March 2, brought a total of \$5,948, for the furniture and art property, and \$2,555 for the paintings, prints, etc. Samuel Coleman's "Towboats in the Highlands of the Hudson," brought the highest price, \$335 from Mr. J. O. McDermott. Mr. B. E. Henry paid \$200 for a Circassian walnut table made by the firm. Mr. A. S. Gilroy gave \$440 for a pair of XVII century English arm-chairs. An altar frontal, Italian, XVI century, sold to Mr. B. F. Darlington for \$275. Mr. F. B. Walters paid \$275 for a walnut arm-chair, and \$160 for an original XVI century Italian cassone, while to Mr. M. R. Leland was sold a XVI century Italian walnut table for \$135. The highest price among the etchings, carbon prints and photogravures was reached by Joseph B. Platt's mezzotint of Hoppner's "Miss Pollock," which brought \$30.50.

The following is a list of the oils and watercolors sold with the sizes in inches, first height and then width, the names of some of the buyers and the prices:

| | |
|--|------------|
| 151—Vallance, W. F., "Coast Scene," 3 3/4x6 3/4 | \$3.00 |
| 152—Stacquet, H., "Rivermouth," 6 1/4x11 | 18.00 |
| 153—Hart, E. V., "Female Figure Playing Mandolin," 10x8 | 10.00 |
| 154—Van Sest, L. W., "Watercolor," 25x19 1/2 | 27.50 |
| 155—Ryder, A. P., "A Pastoral Fancy," 27x19 | 70.00 |
| 156—Hart, E., "Female Figure Playing a Lute," 10x8 | 5.50 |
| 157—Van Marcke, "Calves in Pasture," 10x13 | 265.00 |
| 158—Steichen, E. J., "White Phlox in My Garden," 24x25, Mr. F. Hunter | 160.00 |
| 159—Ryder, A. P., "A Pastoral Fancy," 27x19 | 67.50 |
| 160—Unknown, "Study of Still Life," 37x33 | 5.00 |
| 161—Kaemmerer, F. H., "The Milliner's Apprentice," 17 1/2x10 1/2 | 7.00 |
| 162—Leenders, W. B., "Dutch Landscape Toward Evening," 11x17 | 12.00 |
| 163—Grohl, C. C., "Autumn Landscape," 10x12 1/2 | 6.00 |
| 164—Vizzotto, G., "Venetian Fisher Boy," 6 1/2x3 | 2.00 |
| 165—Gibson, W. H., "Landscape in New England," 10x17 | 15.00 |
| 166—Kaemmerer, F. H., "La Blanchisseuse," 19x11 1/2 | 14.00 |
| 167—Leenders, W. B., "Holland River Landscape," 14x20, Mr. J. L. Newman | 105.00 |
| 168—Swan, J. E., "Lion and Lioness on Watch," 7x9 | 5.00 |
| 169—Smith, F. H., "A Venetian Canal," 14x24 | 40.00 |
| 170—Inness, G. (attributed), "Landscape," 7x10 | 8.00 |
| 171—Wiggins, C., "Cattle at Pasture," 10x12 | 43.00 |
| 172—Meyer von Bremen, "The Wonder Book," 20x15 | 165.00 |
| 173—Casanova, A., "The Suitor," 17x20, Mr. A. M. Gold | 275.00 |
| 174—Jacque, F., "The Wood Gatherer," 18x21 | 27.50 |
| 175—Grins, C. J., "The Young Housekeeper," 17 1/2x14 | 50.00 |
| 176—Ritschel, W., "View of Dordrecht," 21x29 | 42.50 |
| 177—Copley, L. S., "Portrait of Philip Freneau," 30x25 | 65.00 |
| 178—Colman, S., "Tow Boats in the Highlands of the Hudson," 32x60, Mr. J. O. McDermott | 335.00 |
| 179—Feti, Domenico, "David with the Head of Goliath," 39x28 | 55.00 |
| 180—Rubens, P. P. (attributed), "Children at Play," 37 1/2x50 1/2 | 50.00 |
| 181—Durand, A. B., "Landscape With Cattle," 38x54 | 75.00 |
| 182—Orsi, Lelio, "Judith," 68x52 | 65.00 |
| Total for Paintings | \$2,096.50 |

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THE SYMONS SALE.

At the opening session Monday afternoon at the American Art Galleries of the Henry Symonds sale, 275 lots fetched \$11,572. A pair of old Wedgwood pot-pourri vases, made in 1800, brought \$410, from Mr. Karl J. Freund. The same buyer gave \$300 for another pair of Wedgwood vases, decorated with figures of the Muses, modelled by Flaxman, and Mr. Freund also bought a pair of old Wedgwood and Bentley crystalline ewers, for \$220.

For an old salon vase, decorated with Mars, Venus, Amphitrite and Jumbo, Mr. G. Richmond gave \$380. Mr. R. Johnstone paid \$320 each for a pair of old Wedgwood and Bentley crystalline vases.

A Wedgwood Portland vase—1789-1798—of blue-black and white jasper, a reproduction of the famous Portland or Barberini vase, one of the "First Fifty," was knocked down to Otto Bernet, agent, for \$325.

In the evening the Duke of Buccleuch's famous collection of sixteenth and seventeenth century engraved and enamelled glass was sold. The Duveen Brothers paid \$280 for a seventeenth century German Reichs-Adler bottle and \$250 for a pear-shaped seventeenth century German loving cup, with the royal arms of Poland and a portrait of Augustus the Strong.

The total of the session was \$5,077.50, making the total of the day \$16,649.50.

At the sessions Tuesday afternoon and evening, an old Derby dinner service and a Chinese Lowestoft vase, once the property of Geo. IV, brought \$700 each. Mr. Baumeister bought the former and Mr. Richmond the latter. A Chinese Lowestoft dinner service sold to Mr. A. A. Lawrence for \$440 and a garniture of five Chinese Lowestoft vases to Mr. Victor Morawetz for \$250. Mr. A. S. Vernay paid \$310 for a pair of old Spode vases.

Four old Chelsea statuettes, the "Four Quarters of the Globe," sold to Mr. A. B. Jones for \$210. Other prices were Derby porcelain statuettes, the "Welsh Tailor and His Wife," to Mrs. Glendenning, \$145; old Worcester crocus pots, to Otto Bernet, \$240; XVII century German flagon, to Mr. Baumeister, \$110, and a XVII century Danish standing horn, to Mr. J. E. W. Bailey, \$65.

The total for the afternoon sale was \$14,774 and that for the evening session was \$2,839.50, bringing the grand total up to \$34,259.

On Wednesday a set of old Bristol porcelain female figures representing the "Four Quarters of the Globe," were sold to Mr. A. S. Vernay for \$1,500. Only two other complete sets are known. A pair of Minion vases by Solon, went to Otto Bernet, agent, for \$780. He paid \$610 for an old Vincennes porcelain dessert service, \$470 for an Italian carved ivory plaque, \$290 for a Worcester tea service, and \$240 for an old Chelsea porcelain vase. Mr. Harris gave \$540 for a Chelsea set of the "Four Quarters of the Globe," and Charles of London \$410 for a Chelsea statuette, "Singing Lesson." A Chelsea candelabra sold to Mr. Sheldon for \$280; a square marked Worcester tea service to Mrs. Sperling for \$410 and a pair of Worcester ice coolers, to W. W. Seaman, agent, for \$240.

Charles of London paid \$260 for a seventeenth century ivory and ormolu barometer; Otto Bernet, agent, \$825 for Honest George Graham's Orrery clock; Mr. Top \$220 for a German ivory flagon; Mr. Baumeister \$270 for a French rock crystal and gold tazza; and Mr. F. Rose \$220 each for two old English tall clocks.

The total for the afternoon session was \$21,616 and for the evening session \$12,420, bringing the grand total up to \$68,295.

Record of the final sessions of the sale will be given in the next issue.

JOLINE AUTOGRAPH SALE.

Part IV of the remarkable collection of autographs made by the late Adrian H. Joline, of New York, is to be sold at the Anderson Galleries in three afternoon sessions beginning Monday next, Mar. 22. This part is composed entirely of English and Continental autographs, many of them of the greatest rarity and of unusual personal interest. The Napoleon section includes no less than fifty-four letters from members of his family, with several important ones written by the Emperor himself. The parents of Napoleon, Josephine and Marie Louise, his first and second wife, and the Duke of Reichstadt, the son of Napoleon and Marie Louise, are represented by very interesting autographs—the unfortunate boy by two pages from one of his school books of exercises, one a letter in French and the other in Italian, and both with corrections by his instructors. Forty-four autographs of Napoleon and his marshals with more than 200 scarce portraits neatly inlaid, are bound in a folio volume.

Among the famous subjects of Great Britain represented in the collection are Addison, Bacon, Campbell, Carlyle, Coleridge, Cromwell, De Quincey, Dickens, Goldsmith, Gray, Hazlitt, Johnson, Mary and Charles Lamb, Landor, Moore, Peypys, Poye, Pitt, Ruskin, Scott, Shelley, Southey, Steele, Sterne, Swift, Swinburne, Thackeray and Wordsworth.

Among the kings and queens whose autographs appear are Anne of Austria, Catherine de Medicis, Catharine II, Charles III, Charles IX, Gustavus III, Elizabeth, Henri III, James II and several kings of Spain.

AUTOGRAPHS AT ANDERSON'S

At a sale of autographs on Mar. 11 at the Anderson rooms, a letter of Marat was bought by Mr. George D. Smith, for \$90. Marat's letters are very rare.

Mr. B. M. Brooks paid \$34 for a letter of John Locke to the Lords Proprietors of Carolina, 1669-72. An order signed by the Earl of Pembroke, went to Mr. W. W. Mann for \$44.50. It is the appointment of a Capt. Beaton to the command of a body of foot and is signed also by Viscount Totnes, by Arthur Chichester, Viscount St. John, George Calvert Lord Baltimore and others.

Mr. Frederick W. Morris secured at \$51 a letter of General Israel Putnam. A letter of Wagner, sold to James F. Drake for \$45. The sale realized \$1,666.

FROM THE J. S. GINNELL LIBRARY.

A slightly defective copy of the second folio Shakespeare was bought for \$450 by Mr. George D. Smith at the sale of the late James S. Ginnell's library by the Merwin Company on Mar. 11. A fourth folio also slightly defective, went to Mr. E. J. Wendell for \$190. "The Analysis of the Hunting Fields," London, 1846, with illustrations by Henry Alken, sold to Mr. Wilson for \$72.50. He also gave \$80 for "The Annals of Sporting and Fancy Gazette," London, 1822-24, with colored plates by Alken and others.

Mr. Lathrop C. Carper gave \$100 for a XV century "Book of Hours," a Flemish manuscript on vellum with 12 miniatures. A defective copy of "Vitas Patrium," translated from French into English by William Caxton and printed at Westminster in 1495 by Wynkyn de Worde, brought \$24. David Garrick's quarto Shakespeare, London, 1767, with his book-plate, went to Mr. Smith for \$80. The total of the session was \$3,100.

At the final sessions on Mar. 12, a set of certified editions of specifications and drawings of patents issued from May 30, 1871, to December, 1889, brought the highest price of the sale, selling to Mr. E. C. Worden for \$82.50. The total was \$1,000, and the grand total for the sale is \$4,150.

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RARE BOOKS ON THE INDIANS.

Mr. Wilberforce Eames of the New York Public Library, eminent as a bibliographer and long the leading authority on Americana, has been a collector of books for many years, and his collection relating to the American Indians is a famous one. Three sales, each of two sessions, have been made from it by the Anderson Galleries, the first in 1910, and a fourth is now announced for Apr. 5 and 6. As usual, there are a good many rarities. A broadside, the Columbian Tragedy, is one of five copies; Darley's "Scenes in Indian Life," is the only copy that has ever come up at auction; Ogden's "Claim of the Inhabitants of Newark," is one of three known copies; and among the rare newspapers is the first number of the first American newspaper printed on the Pacific Coast. An interesting New York item is the original edition of Marcy's oration before the Tammany Society which was suppressed. The amount of material in this sale relating to the Pacific and the Northwest is unusually large.

A NEW ENGLAND COLLECTION.

Part II of a New England collection now on exhibition at the Anderson Galleries, preliminary to the public sale on Wednesday and Thursday afternoons, Mar. 31 and Apr. 1, is of interest to those who are collecting Colonial material. There is the usual variety of boxes, caddies, candlesticks, screens, and samplers, but the historic Staffordshire figurines, the remarkable pieces made at Bennington, Vt., are of the highest interest.

KIPLING EDITIONS SELL WELL.

At the sale of the George H. Williamson Kipling collection and other books on Wednesday at the Anderson Galleries, James F. Drake, Inc., bought "The Smith Administration," for \$650.

This edition was published in Allahabad, 1891 and was made up of material gathered from periodicals without the permission of the author and was suppressed. Mr. Drake also gave \$265 for "Schoolboy Lyrics," Lahore, 1881, and \$180, a copy of "Departmental Ditties."

Mr. Robert H. Dodd gave \$500 for the "United Services College Chronicle," with Kipling contributions; \$300 for "Echoes," by Kipling and his sister Beatrice, Lahore, 1884; and \$200 for "Captains Courageous."

Mr. William M. Hale gave \$265 for "The Week's News," Allahabad, 1888; \$110 for "Letters of Marquess," London, 1891, and \$235 for "The School Budget," Horsmonden, Kent, 1898. E. P. Dutton & Co. gave \$100 for "Wee Willie Winkie," and Mr. W. M. Pell \$235 for "Turnovers," Lahore, 1888-90.

The total for the Kipling collection was \$5,648, and the other books sold brought the total for the sale to \$6,655.

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